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*Recent Discoveries in the Minsters of
Ripon and York*

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[Read 11th December 1930]

THE two matters which I have to lay before you to-night are the results of chance discoveries made at Ripon during the installation of a heating system and at York in digging a grave. Cathedral churches in full and constant use do not lend themselves to exhaustive archaeological investigation, but it is my first duty to express to the Deans of York and Ripon my most sincere acknowledgement of their kindness in allowing these researches to be pushed to the farthest possible limits. That certain points must remain doubtful is obvious, but since nothing short of the complete ruin of the two Minsters would ensure a full examination we may content ourselves with the reflection that it is possible to pay too high a price for knowledge.

The story of Ripon Minster can be taken back to the seventh century, when St. Wilfrid built a church there. His biographer, Eddius, though not giving of it a full description as he did of the church at Hexham, says that it was built of wrought stone throughout, with divers columns and porticus, and we may suppose that it had a general resemblance to the other.

In it Wilfrid was buried, having died at Oundle in 709. This building, according to Hoveden, was destroyed by fire in 948 during a devastation of Northumbria by King Eadred, and lay waste for many years. St. Wilfrid's body is said to have been removed from the ruined church by Archbishop Odo

and taken to Canterbury—a piece of ecclesiastical body-snatching of which other instances are known—and there is no record of the condition of the Minster at the Norman Conquest. Archbishop Roger of York (1154–81) undertook a complete rebuilding, leaving a thousand pounds ‘ad aedificandam basilicam quam de novo inchoavimus’. His work, a cruciform church with aisled choir, a central tower and transepts, and an aisleless nave, remains in great part to-day, having under the central tower a crypt so closely resembling that at Hexham that there can be no doubt that both are the work of St. Wilfrid. Enough is known of the plan of the early church at Hexham to show that the crypt was at the east end of its nave, as it is to-day, and what has now been found at Ripon points in the same direction.

In the course of opening trenches for heating mains the pavement in both transepts and in the crossing was taken up, and while nothing of interest was found in the transepts the lower courses of ashlar-faced walls were exposed under the north and south arches of the crossing (see plan, fig. 1). The face-work was much robbed, but enough was left to show that they had been some 9 ft. thick at the ground level, their footings being level with the roofing of the passages to the crypt. Their eastern ends were not uncovered, but at the west they appeared to run under the bases of the western tower piers, and at the junction with the south-west pier there was built in a circular drum 3 ft. 10 in. in diameter. In the corresponding angle of the north-west pier, but now free of the masonry and standing only on a bed of sand, was another circular stone, apparently the base of a column 3 ft. 6 in. in diameter; its profile is shown in the drawing (fig. 2). The material was a gritstone, while the larger drum was of limestone. It is impossible to say to what building they had belonged, but both seem to have been built into the walls whose remains have been uncovered. It will be seen that these walls line with those of the choir and are out of line with those of the nave. Their thickness does not suggest an early date, but unless they are the remains of blocking walls in the north and south arches of the tower they must date from before Roger's rebuilding. The re-use of the drums in their masonry, if we could associate the drums with the seventh-century church, would suggest a date after the devastations of 948.

The crypt of Ripon is too well known to need description, but the opportunity was taken to clear the upper surface of its vaults and passages, and as a result the construction of the

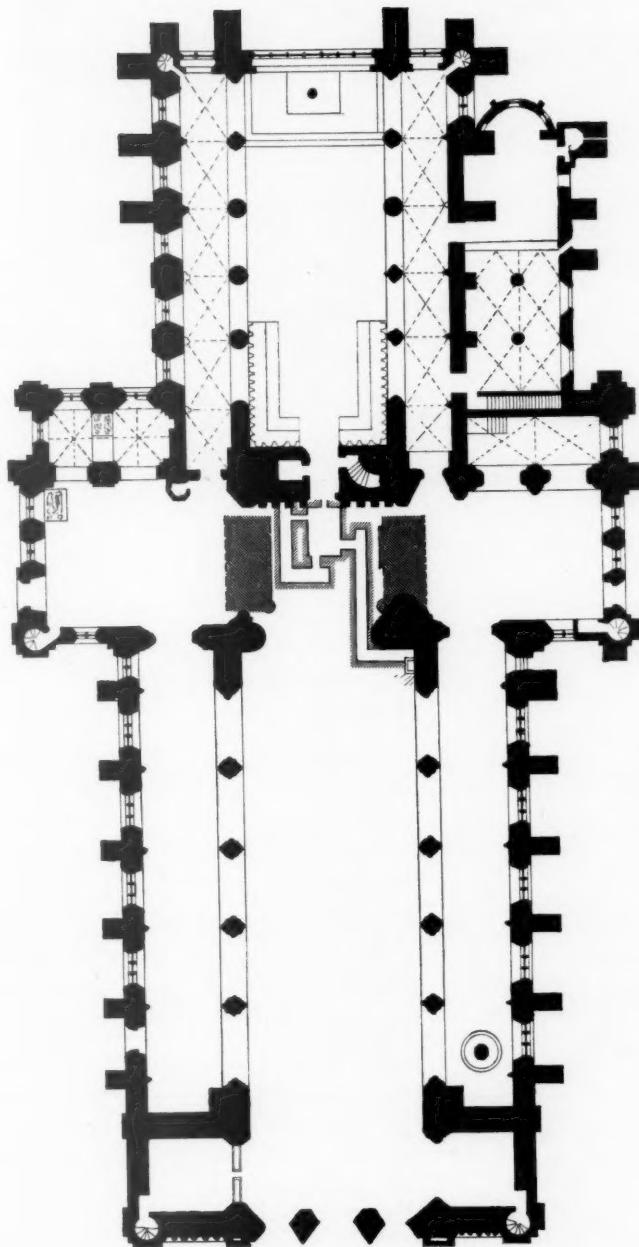


FIG. I. Plan of Ripon Minster, showing foundations in north and south arches of crossing.
Scale 40 ft. = 1 in.

barrel vault became evident. It consisted of a series of arched ribs, set 2 ft. 3 in. apart centre to centre, and about 4 in. deep, with a wedge-shaped section tapering from 8 in. at the intrados to 5 in. at the extrados of the vault (fig. 3). The filling between them was of flat slabs a few inches thick, carrying a thickness of lime concrete from which the narrow upper surfaces of the ribs projected slightly (pl. xiii). The western passage is of similar construction, but of half-barrel section, while the side

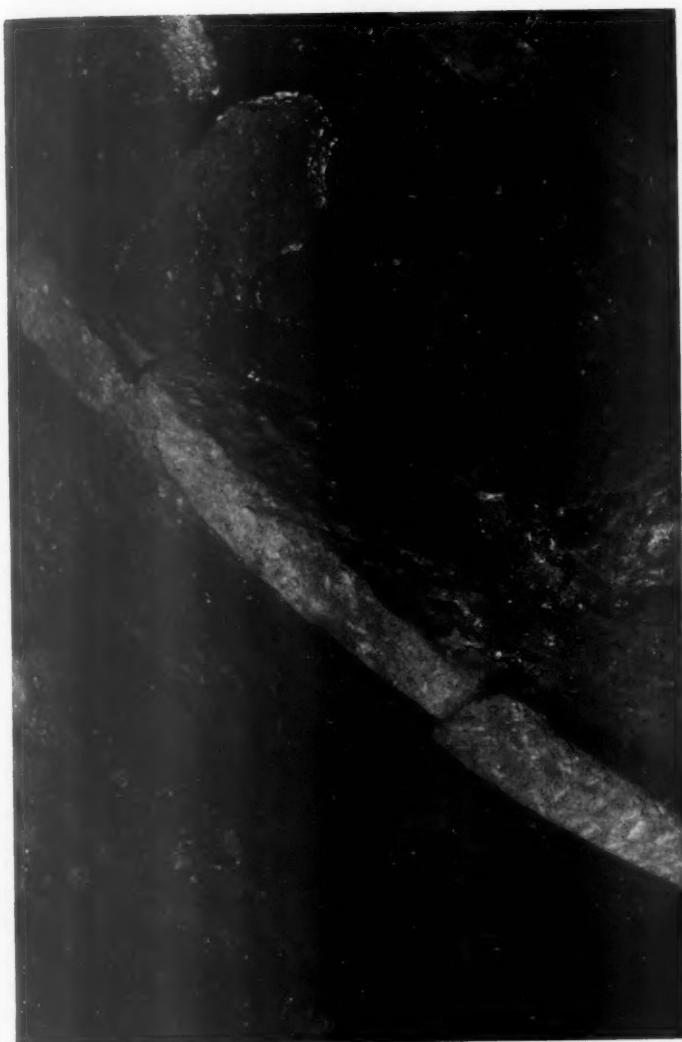
passages are covered with heavy slabs, some retaining the Roman mouldings which show their origin. This method of construction on splayed ribs is interesting since we can date it to the third quarter of the seventh century, and an inspection of the crypt at Hexham showed that the same method had been adopted there.

York, like Hexham and Ripon, has a connexion with St. Wilfrid, but traces its origin to an earlier date. Paulinus, coming to York in 627, converted King Edwin to Christianity, and in preparation for his baptism a wooden church was hastily built. After baptism the king set out to build round the wooden church a larger and nobler church of stone. He laid the foundations all round the older building *per quadrum*, which may perhaps mean 'on all

four sides', but when he was killed in battle at Heathfield in 633 the walls had not reached their full height. His successor, King Oswald, finished the church, the head of King Edwin being placed there in the porticus of St. Gregory. St. Wilfrid in 669 found this church in very bad repair. He covered the roofs with lead, put glass in the windows, whitewashed the walls, and provided new vessels for the altar. There is a record of a fire in 741, given by Symeon of Durham, when the (or a) *monasterium* in York was burnt; of this it may be said that the reference is probably to the archiepiscopal church. Archbishop Albert, 767-80, is recorded to have given many costly ornaments to the church where Edwin had been baptized, setting up in it an altar to St. Paul. He also began and completed a new church; and the metrical description of it written by Alcuin describes it as of great height, carried by solid columns which support round arches, with splendid ceilings and windows, and surrounded by many porticus and many upper chambers, and having thirty altars.



FIG. 2. Section of circular base, Ripon Minster ($\frac{1}{8}$)



Ripon Minster : south side of vault, second rib from west and part of third, showing east side of vault rib with lime concrete filling partly removed



York Minster: the crypt, showing apse and bond-timbers

From this date to the Norman Conquest no record bearing on the buildings has been preserved, but when the Conqueror laid waste the north in 1069 York Minster shared the common fate and was burnt down. Archbishop Thomas, coming to York in 1070, seems to have begun by making the ruined buildings serviceable, roofing the church and building a refectory and a dormitory. He then undertook a complete rebuilding of

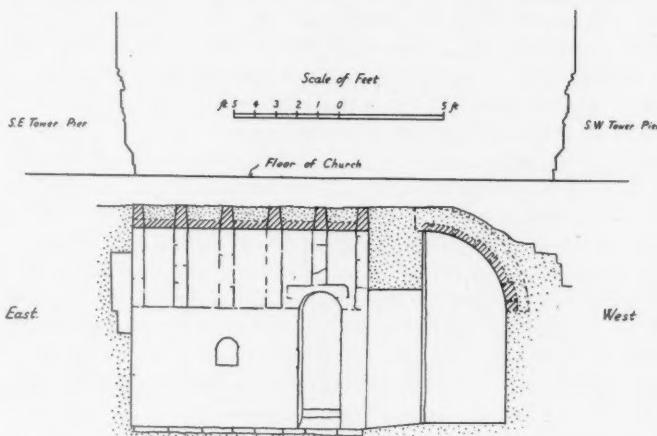


FIG. 3. Ripon Minster : section of vault of crypt, showing rib construction

the church, and appears to have finished it before his death in 1100.

The next relevant date is that of the accession of Archbishop Roger, who held the See from 1154 to 1181. He is recorded to have constructed anew the choir of the Cathedral Church of St. Peter at York, together with its crypts, and was honourably buried in the middle of the choir which he had so built.

To complete the story of the choir, it remains to record that John de Thoresby (1352-73) began in 1361 the fabric of a new choir, continuing it till his death, and giving £200 every year to the work. This was carried on by his successors and probably completed as far as the great tower by 1400. During this work the last remnants of Roger's choir were removed and his crypt for the most part unvaulted and filled in, owing to the lowering of the levels of the choir floor; while its two eastern bays were entirely remodelled, with the re-use of parts of the old masonry details, as may be seen to-day. So matters stood till

the fire of 1829, when in the course of repair the remains of Roger's crypt and its approaches were again brought to light and made accessible, and the space under the western bays of the choir, which had been filled in with earth since Roger's time at least, was also cleared. At this time also the existence of the substructure now to be described was recognized and a plan made by Mr. Browne, and engraved in his *History of the Church of York*.

The more thorough examination which has now been made, under the superintendence of Mr. Green, Clerk of Works at the Minster, to whom I am indebted for the plan (pl. xv), has made it possible to offer certain suggestions as to the date and significance of this remarkable structure.

It may be described as a massive rubble construction extending 125 ft. east of the east face of Archbishop Thomas's transepts. It has an apsidal east end (pl. xiv), on foundations 10 ft. wide, its north and south members are 21 ft. wide, and are joined by a cross foundation 19 ft. 6 in. wide, about 7 ft. west of the springing of the apse—the total width over all from north to south being about 64 ft. The whole has been strengthened by bond timbers, averaging 12 in. square, running through the entire length of the foundation, as far as can be ascertained, and tied together at intervals by cross-timbers.

Parts of these remain, but the majority have rotted away, leaving the chases in the masonry empty. It was possible, owing to this circumstance, to verify the fact that the northernmost chase extended at least 72 ft. west of the east face of the eleventh-century transept, thus giving a length of 197 ft. from east to west for the whole construction, as far as at present ascertained.

The length of that part of the building which lies to the east of the Norman transept makes it unlikely that it could have been designed as part of Thomas's church, although the eastern arm of the late eleventh-century church of St. Albans is only a little shorter. But the width gives very little space for north and south aisles, and an eleventh-century choir of such a length without aisles is hardly conceivable. Moreover, the existing remains of Thomas's transepts show no trace of the start of any aisle walls, as far as their original face is preserved, and a little calculation will prove that if such walls had existed the aisles they enclosed could not have been more than 6 ft. 6 in. wide.

The archaeological and structural evidence is also quite against any such attribution. On the inner side of the north and south foundations there are walls 52 ft. long from the east

side of the crossing to the west wall of Roger's crypt. They are 4 ft. 8 in. thick, faced on both sides with herring-bone masonry, and stand as much as 10 ft. high in parts, showing no signs of any opening, as far as their faces can be seen. They enclose a space 26 ft. 6 in. wide originally, but reduced to 22 ft. 6 in. by subsequent thickening. Their continuation eastward must have been destroyed by the building of Roger's crypt, and their westward limit is unknown ; it can only be said that they run beyond the west wall of the crypt as it exists to-day. The character of their masonry is so completely different from that of Thomas's work in the north transept that they can hardly have been built by him. Further, the foundations on which they stand do not extend under the north transept as would be likely if the work was all of one date, but continue westward under the arch which adjoins the apse of the transept.

We may therefore assume these walls to be earlier than 1070 and to have been retained when Thomas's church was built. Professor Willis shows them as forming the side walls of an aisleless presbytery of abnormal plan, and adds an apse at their eastern end, containing a crypt. When Roger's rebuilding of the choir took place they had to serve to carry the pillars of his arcades, and not being wide enough were thickened on their outer sides to the extent of 3 ft. 6 in. On their inner sides also walls 2 ft. thick have been added, of very different character from the outer thickening, and not needed for the support of the arcades above. Re-used stonework of early Norman date occurs in them, so that they are not likely to be earlier than Roger's time. When his choir and crypt were built this part of the structure was filled in with earth and no access to it was possible, and it was probably here that he was buried in 1181.

It is a commonplace in the story of a great church that in successive rebuildings it tends to advance eastwards. Here at York, if Professor Willis is right, it seems clear that the re-building of 1070 left a considerable part of an older building, or at least its site, unoccupied to the east of the new work ; so much so that the position of its high altar would be far to the east of that of the new church. The natural explanation is that this is not the building which Thomas's church was designed to replace—that is to say, that the old church of Edwin and Wilfrid lay farther to the west, on ground now occupied by the nave of the Minster, and that, following a practice of which evidence exists on several Saxon sites, a second church existed to the east of Edwin's and on the same axis.

It will be remembered that Archbishop Albert, besides greatly adorning Edwin's church, built a new church of great size and splendour. The fact that he adorned the old church is evidence that his new building was not meant to replace it, but to stand on another site. It is therefore possible that the foundations I have discussed may be those of Albert's church, dating from somewhere about 770.

It will be observed from the plan showing the recent discoveries that Roger's new choir is set out round the lines of the older building (fig. 4), the usual practice when a new work is in process of superseding something still in use. It is therefore possible that Albert's church was adapted by Thomas to serve as the choir of his own church, and was not finally removed till Roger rebuilt the choir. Such an explanation would account for the survival of the herring-bone walls in a reasonable manner, up to the time of Roger's work. Against this must be set the statement that Thomas, after a preliminary repair, undertook a complete rebuilding of the church; and even if we understand this to mean the replacement of Edwin's church by a new one, the inclusion of a large part of Albert's church in the new work involves a straining of the text.

Another point needing consideration is whether there was a crypt here before Roger's time. There is nothing to suggest that the early church had a crypt, and if Thomas's church had one it should have occupied the space between the herring-bone walls. This would involve a flight of steps up to the choir, much as is still to be seen at Canterbury, in the space under the central tower of the Cathedral. That such a crypt would be vaulted in masonry is certain, but no traces of vaulting, or of pillars to carry a vault, are to be seen in the space enclosed by the herring-bone walls. Very little, however, of the inner faces of these walls can now be seen, owing to the setting against them of a skin of masonry 2 ft. thick, containing fragments of architectural detail of late eleventh-century date, a fact which, as already noticed, makes it clear that the masonry is of later date than the time of Archbishop Thomas. It must have been added at a time when this space was not filled in solid with earth, and as this filling in must have been at any rate contemporary with the building of Roger's crypt, the date of its construction is pretty closely fixed.

These points have been dealt with by Professor Willis, now nearly a hundred years ago, and it is a matter of common experience that those who go over the ground which he has trodden rarely find that anything of value can be added to his

temperate and reasoned conclusions. But it is possible to carry this inquiry somewhat further in one direction, and to offer suggestions as to the plan of the building which stood on the foundations here described (pl. xvi).

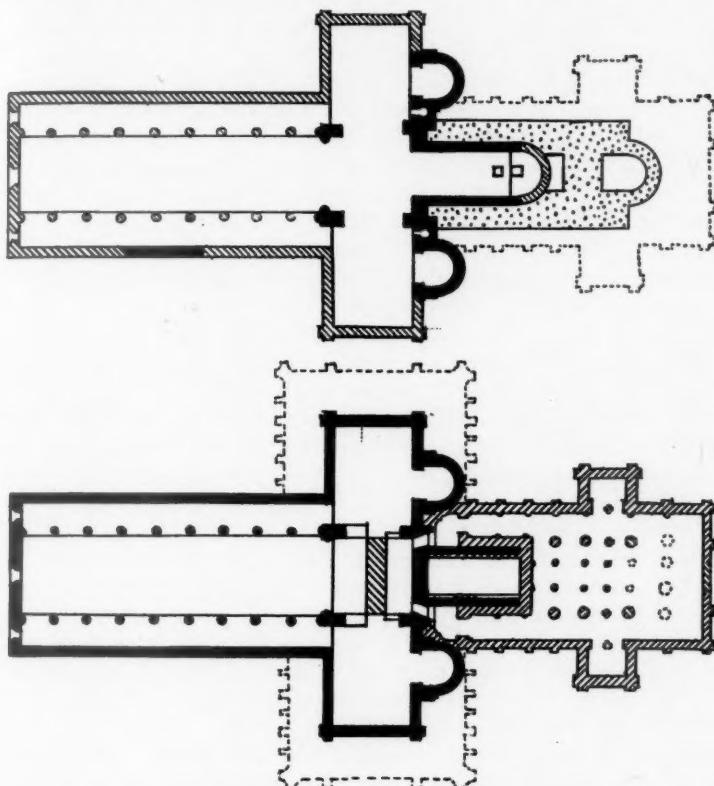


FIG. 4. Plans adapted from Prof. Willis's *Architectural History of York Cathedral*

In the first place, I must assume that the main foundations, being 21 ft. wide, were intended to carry, not a single wall running east and west, but two parallel walls—that is to say, a main wall and an aisle wall. Setting out the main wall on the line of the existing herring-bone wall, and placing the aisle wall at a corresponding distance from the outer edge of the foundation, we obtain a building some 26 ft. wide in its main span, with aisles between 9 ft. and 10 ft. wide. The cross-foundation

implies a wall joining the two main north and south walls, and enclosing a presbytery of which the apse formed the eastern limit. The aisles must have flanked the presbytery to some extent which cannot be precisely laid down.

The plan thus obtained will be seen to have certain analogies to other early plans which can be dated with some accuracy, as those of Reculver in Kent and Bradwell in Essex, both of the latter part of the seventh century. The common features are the apsidal presbytery flanked by north and south porticus, and the nave with solid north and south walls, with, at Reculver, the porticus continued on north and south and returned across the west end. There is no evidence of a west wall at York, but the ascertained fact that the foundations run some 72 ft. west of the east wall of the eleventh-century transept suggests that the church may have had a forecourt, after the manner of St. Augustine's at Canterbury.

Another plan which may usefully be compared is that of the Carolingian church of Saint Solenne, Blois, recently described by M. le Dr. Lesueur in the *Bulletin Monumental*, vol. 89, pp. 435-514. The solid nave walls and narrow side aisles, with the apse flanked by chapels, are to be noted, and in this connexion it is natural to recall the influence of Alcuin, who had to do with Albert's building, at the court of Charlemagne in the great days of the Carolingian renaissance. The church is assumed to date from the end of the ninth century.

This is as far as it is reasonable to go at present, but one more observation must be made. The date of the herring-bone wall has been considered to be earlier than the first Norman church, but how much earlier it is hard to say. To claim the wall for part of a late eighth-century building is hazardous, in view of the fact that such masonry suggests rather the early eleventh century than the eighth; and in support of an earlier date it can only be said that such a technique may have been in use well before the eleventh century, but that no examples survive to prove it. We must hope for more light on this obscure point, remembering that the story of York Minster is at present almost a blank between the end of the eighth century and the Norman Conquest.

*The Sacred Tree motive on a Roman bronze
from Essex*

By A. B. TONNOCHY, F.S.A.
and
C. F. C. HAWKES

THE rarity of any traces of Christianity among the Roman remains of this country has often been the subject of comment.



FIG. 1. Engraved bronze, Rivenhall (1)

The little church at Silchester and its probable analogue at Caerwent make a poor show beside the more than twenty known pagan temples, and setting aside certain recognizably Christian tombstones, no other relics are hitherto known save some examples of the Chi-Rho monogram.¹ The object here published is therefore anyhow worthy of remark, and the more so since its decoration exhibits a symbolism of long history and peculiar interest, namely, that of the Sacred Tree.

The object itself, on which a form of this design has been incised, is a bronze nail-cleaner of a type commonly found, in Britain as elsewhere, among Roman toilet sets: some typical examples are reproduced by Ward, *Roman Era in Britain*, fig. 70, H-L. It is the property of A. W. Ruggles-Brise, Esq., of Spains Hall, Finchfield, Essex, by whose courtesy, and through the friendly agency of Mr. J. G. Coverdon, we have been allowed to examine it at the British Museum and to publish it in this *Journal*, and it forms part of a collection of objects recovered at various dates up to 1894 from the immediate neighbourhood of Dorward's Hall, Rivenhall, Essex, where Mr. Ruggles-Brise then resided.

Rivenhall and the adjoining parish of Kelvedon have long been well known for their abundance of Roman remains. Close to Rivenhall church is the site of a big house, partially revealed in 1846 and again in 1894, where, in addition to impressive structural remains, much Roman pottery has been found, along

¹ Collingwood, *Archaeology of Roman Britain*, p. 176.

with coins of Hadrian and Probus.¹ At Felix Hall, near by, is another,² and on the Dorward's Hall estate itself 'burial urns' were found, with coins, etc., between 1855 and 1860,³ while nearer the river Blackwater pottery and many skeletons are also recorded.⁴ The 6-in. O.S. (Essex, XXXV. SW.) records discoveries of Roman 'urns', coins, etc., at other closely adjacent sites in 1847, 1850, and 1873.

It is true, as has been observed,⁵ that the existing references are somewhat indefinite, but it is perfectly clear that the Rivenhall-Kelvedon area was closely inhabited in Roman times. The presence of both cremated and inhumed burials points to an occupation lasting from the earlier into the later Roman period, and the conclusion is supported by the range of dates covered by Mr. Ruggles-Brise's collection, which includes decorated Samian of the late first and second centuries, the stamp of the Lezoux potter GENITOR (Domitian-Trajan), Castor ware and glass apparently of the third century, and coarse pottery including, besides earlier types, pieces with late stamped designs. There are also, besides some quantity of undatable material, ten pieces of clay coin-moulds of Maximian and Constantius Chlorus (between A.D. 286 and 306).

The site seems then to have been occupied throughout the Roman period, as might indeed be expected from its situation on the main Roman road between London and Colchester, which runs right past Dorward's Hall. And at some point where the inhabited area abutted on this road must have been the station called CANONIUM⁶ in the Peutinger Table and the Antonine Itinerary.⁷ It was obviously a purely civilian place, and if it was still inhabited at the time of the official evacuation in 410, we are not bound to suppose that it was immediately deserted.

East Saxon settlements, indeed, must have been already

¹ *Journ. Brit. Arch. Assoc.* ii (1846), pp. 281, 339; *Gent. Mag.*, 1847, i, p. 185; *Essex Review*, 1894, iii, p. 145; *R.C.H.M. Essex*, iii, p. 193 (cf. p. xxvii, and ii, p. 68).

² *Trans. Essex Arch. Soc.*, old ser., i (1858), p. 198.

³ *Proc. Soc. Ant.* v, p. 30.

⁴ *R.C.H.M. Essex*, iii, p. 140.

⁵ *Ibid.*

⁶ 'Without much doubt... Kelvedon': Codrington, *Roman Roads in Britain* (1919), p. 178. A parallel case is the closely inhabited Ospringe area on the Watling Street in Kent, which must have centred upon the Itinerary station DUROLEVUM.

⁷ Iter ix: 8 Roman miles from Colchester and 12 from Chelmsford (CAESAROMAGUS). For the theory of a junction of roads here, see *Trans. Essex Arch. Soc.*, new ser. xvii (1925-6), pp. 228, 241.

fairly numerous at the end of the fifth century,¹ and in fact on the very edge of the site of CANONIUM there is a Saxon cemetery, situated near the bridge over the Blackwater south of Kelvedon station.² But while the earliest objects here may be dated round about 500,³ the graves showed that this was in fact a Roman burial ground—part, it may be, of one of those mentioned above—which was taken over by Saxon settlers. In one case, a Saxon had been inhumed directly on the top of a Roman stone coffin burial.⁴ We are probably not far here from valuable evidence concerning the earliest East Saxons and their predecessors of CANONIUM, and thus, as matters stand, the survival of a remnant of Romanized Britons in this neighbourhood into the middle decades of the fifth century is certainly an allowable possibility, which requires notice here in view of what is to follow.

It is clear from this summary of our knowledge of the site that our nail-cleaner, not being an associated find, must itself supply any evidence that there is to be for its more exact date. Plainly enough, the Sacred Tree design is a subsequent addition on its surface, as it impinges upon the border of engraved crescents which is evidently original, and it will be wise accordingly to discuss first the object itself as turned out by its designer.

It is a not very carefully finished flat bronze casting, of a uniform thickness of 2 mm., 14 mm. across at its widest point, and in its present state 53 mm. long. But while the twin points of its working end are intact, its other end is broken. Though examples with a narrow straight-sided shank are known (Pitt-Rivers, *Excavations*, ii, pl. ciii, 8, from Rotherley), this is often expanded, as in the present case, to an elongated heart-shape (Buckman, *Corinium*, p. 104, fig. 36), or elongated oval (*ibid.*, fig. 35). These and other analogues strongly suggest that what is lost at the upper end of our cleaner was some form of ring or loop for suspension (cf. also Pitt-Rivers, *op. cit.* ii, pl. cii, 7, and the other examples reproduced by Ward, *loc. cit.*). Everything in fact goes to show that these implements were worn as pendants. Their form, however, can provide no clue to their date, though they remained current till the end of the Roman period in Britain, as a direct Saxon imitation helps to show.⁵

¹ Baldwin Brown, *The Arts in Early England*, iv, pp. 56 ff.

² *V. C. H. Essex*, i, p. 326.

³ Baldwin Brown, *op. cit.*, pp. 599–600, 445 ff. ⁴ *V. C. H. Essex*, i, p. 327.

⁵ Baldwin Brown, *op. cit.*, pl. lxxxvii, from the King's Field, Faversham (British Museum).

Its workmanship may be allowed to suggest a fairly late date for our example, but its decoration by a simple border of engraved crescents does not help us very much. Though roughly incised lines and circles figure on the Corinium examples noticed above, the only similar object from Britain decorated with any care in design appears to be one from the surface mould in the ditch of Wor Barrow (Pitt-Rivers, *op. cit.* iv, pl. 258, no. 10: cf. p. 89). Here the upper part of the shank below the suspending loop has the form of a moulded rod with two zones of cross-hatching, and the lower part is flat and very like our example in shape; it has, moreover, a border of the same engraved crescents, only turned the other way. Inside this border is engraved a head within a grouping of similar crescents, in a style rather suggesting a late Roman date. These pretensions to ornamental merit would be suitable in an object intended, as these nail-cleaners were, to be carried as a pendant. We have not hazarded a restoration of the outline of the suspension-ring or loop in the present case, owing to the variety of possible forms, but we can now be sure it was of the pendant type, for, apart from nail-cleaners forming part of combined multiple toilet-sets, what seems to be the only known loopless nail-cleaner is an inferior little object, straight-sided and quite different from this example (Pitt-Rivers, *op. cit.* iii, pl. CLXXXIII, 8, from Bokerly Dyke).

We have then a bronze nail-cleaner pendant of a recognized but undated Roman type, possibly of the later third, fourth, or early fifth century, originally plain save for its simple border of crescents.

To any one in search of an amulet, its flat surface would present an excellent opportunity for the execution of some symbolic design which would endow it with the virtue of a charm. Amulets were almost universally worn in the pagan world, but we have already guessed that the pendant may perhaps belong to the period of the Christian Empire, and it seems actually that it came, perhaps at once, perhaps after some lapse of time, into the hands of a Christian animated by the same form of superstition. For the design incised upon it is a curious example of Christian symbolism. C. F. C. H.

THE subject is a crudely executed scene of a peacock and a gryphon confronted, and biting a plant between them which is set in a vase apparently of square section with rough chequer ornament. Confronted birds, beasts, and monsters are found in various forms in Early Christian art. Paintings in the Cata-

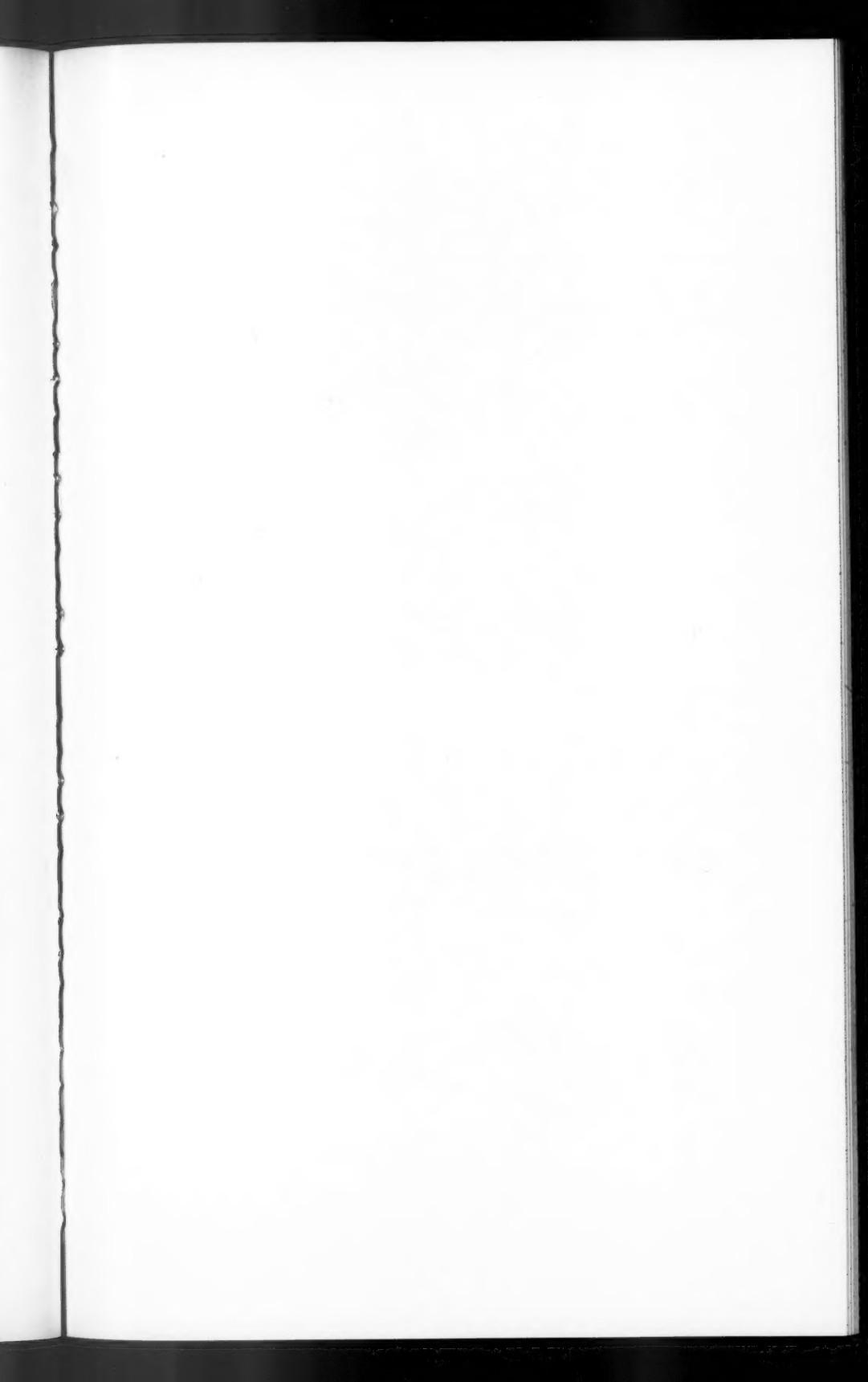




FIG. 1. Carved marble slab from Miafarkin

*From B.M. Early Christian Guide, by permission*

FIG. 2. Harts drinking from fountain; mosaic from Carthage

combs at Rome of the second, third, and fourth centuries show birds or animals separated by a vase or plant.¹ On a mosaic of the sixth century from Carthage in the British Museum which has been thought to be Christian, two stags are drinking from a cantharus with jets of water springing from it (pl. xvii, fig. 2).² A pottery lamp in the same Museum from Beyrût has on each side a conventional tree with berries in the field and flanked by two peacocks.³ A variant consisted of a cross or the sacred monogram on a disc; the former is seen between two lambs on a marble votive tablet in the Berlin Museum,⁴ and the latter, between two peacocks, on the sarcophagus of Archbishop Theodore in the Church of Sant' Apollinare in Classe at Ravenna, late fifth or early sixth century.⁵

The motive of a tree between animals or monsters is found in various forms in Early Christian art. Whether it is necessary to regard the scene as symbolic in every case is a question, but it would seem to have its origin in the sacred tree of ancient Mesopotamian art. It occurs also in Sassanian and Coptic art, having been transmitted through Syria to Palestine, Egypt, and North Africa.⁶ It appears later in Western Europe including Anglo-Saxon England; the British Museum possesses a bronze buckle (fig. 2) from Stanwick, Yorks., of the fifth century, showing a tree much in the same style as that on our bronze, flanked by two peacocks,⁷ a motive which appears in a stylized barbaric form on the well-known ring of Ethelwulf (836-58) in the same collection.⁸ Later still is the appearance of a similar subject on a marble slab (pl. xvii, fig. 1)⁹ also in the British Museum, said to have come from a church at Mifarkin (*Tigranocerta*) near Diarbekr (*Amida*), of a date between the tenth and the thirteenth century. Here on the lower panel of one side are represented two gryphons,¹⁰ one drinking, on either

¹ J. Wilpert, *Roma Sotterranea*, ii, pls. xxxi, 1, cl, ccxi. Rome 1903.

² *Guide to Early Christian Antiquities*, 2nd ed., 1921, fig. 49.

³ *Catalogue of Early Christian Antiquities* (1901), no. 38.

⁴ O. Wulff, *Altchristliche Bildwerke*, no. 24. Berlin 1909.

⁵ A. Venturi, *Storia dell'arte italiana*, i, fig. 209.

⁶ O. M. Dalton, *Byzantine Art and Archaeology*, p. 699. Oxford 1911.

⁷ *Catalogue of Finger Rings, Early Christian . . . and Later*, no. 179.

⁸ *Guide to Anglo-Saxon Antiquities*, fig. 108.

⁹ *Proc. Soc. Ant.* xxxii, pp. 56 ff.

¹⁰ Pagan monuments show confronted monsters with a vase between. The tomb of a Christian, Flavius Memorius, of the fourth century, which may previously have been used for a pagan burial has this subject (E. Le Blant, *Inscriptions chrétiennes de la Gaule*, no. 511, Paris 1856; illustrated in Noble Lalauzière, *Abrégé chronologique de l'histoire d'Arles*, pl. xxii, Arles 1808). In the museum at Charenton-sur-Cher a marble sarcophagus of the seventh century

side of a fountain surmounted by a pine-cone,¹ the panel above showing a variant of the scene with two beasts, one an ape with a leaf in his paw.

The comparative crudity of the design on the nail-cleaner makes dating from internal evidence difficult; the poorer products of a period are apt to be harder to place than the more finished works of art. Here we may note a certain rough naturalism in the tree itself contrasted with the stylised version of most of the examples. The confronted creatures are not identical; on the left is a peacock, and on the right a gryphon. Possibly, as has been suggested above, the design has some kind of talismanic significance.

A. B. T.



From B.M. Anglo-Saxon Guide, by permission

FIG. 2. Bronze buckle with peacocks from Stanwick ($\frac{3}{4}$)

But in any case, its appearance in a country lying as far west as Britain could hardly occur before the later fourth century at the earliest. Further, while the design on the Ethelwulf ring is obviously no parallel for dating purposes, the much closer analogy of the Stanwick buckle does suggest that the Rivenhall design belongs like it to the fifth century.

Indeed, a buckle nearly identical in form (though without this design) occurred in the well-known find at Dorchester, Oxon.,² which is generally taken as typical of the transitional period between Roman Britain and Saxon England.

For that transition, as we have seen, the Rivenhall-Kelvedon area is strongly suggestive of evidence. In fact, if we combine what knowledge we have concerning the design under consideration and the site of this particular discovery, the result distinctly favours the idea that this little Roman toilet-instrument received its symbolic design from a Christian of CANONUM in the obscure years of the fifth century. C. F. C. H.

in the Merovingian style has on one side two gryphons, each touching with a fore-paw the gadrooned body of a two-handled vase, from which springs a conventional bifurcating jet of water (Le Blant, *Sarcophages chrétiens de la Gaule*, p. 55, Paris 1886.

¹ For the pine-cone surmounting the fountain of life see *Proc. Soc. Ant.* xxxii, pp. 60 ff.

² Baldwin Brown, *op. cit.* pl. CLII, with p. 588.

*An Illuminated Charter of Free Warren,
dated 1291*

By CHARLES CLAY, F.S.A.

[Read 11th December 1930]

THE charter which is illustrated in pl. xviii is a grant by King Edward I to Roger de Pilkington and his heirs of free warren in their demesne lands of Pilkington and elsewhere in the county of Lancaster. The grantee was the son of Alexander de Pilkington, whom he succeeded at some date after 1282. He was a knight of the shire for Lancashire in 1316; and an adherent of Thomas earl of Lancaster, being imprisoned after the battle of Boroughbridge, and dying shortly afterwards.¹ In Feb. 1289–90 he was granted for his services in Gascony 100*l* from the first wardships which fell in on the south side of Trent;² and in June 1291 he was granted the present charter. In the following year he was summoned to Lancaster to show to the justices itinerant by what warrant he claimed free warren in Pilkington and elsewhere, and he successfully exhibited to them the actual charter which is the subject of this note.³

In the fifteenth century a branch of the Pilkington family migrated to Yorkshire, and became tenants of the abbey of Fountains at Bradley near Huddersfield.⁴ From this branch descended the Pilkingtons of Stanley, now represented by Sir Thomas Pilkington, Bart., of Chevet Park near Wakefield, among whose muniments the present charter has recently been discovered.⁵

The charter⁶ is dated 10 June, 19 Edward I (1291) at Norham, whither the king had proceeded in May to settle the dispute between the competitors for the crown of Scotland. It is a grant to Roger de Pilkington and his heirs of free warren in all their demesne lands of Pilkington, Whitefield, Unsworth, Cheetham, Crompton, Sholver, and Wolstenholme, all in the county of Lancaster, provided those lands were not

¹ *V. C. H., Lancs.*, v, p. 89; and Lt.-Col. John Pilkington, *Pilkington Family*, 3rd ed., p. 31.

² *Cal. Pat. Rolls*, 1281–90, p. 352.

³ *Plac. de Quo Warranto*, p. 369.

⁴ *Yorks. Arch. Journal*, xxix, p. 103.

⁵ The credit of the find is due to Mr. W. E. Preston, the Director of the Corporation Art Gallery and Museum at Bradford.

⁶ It is entered on the Charter Roll, the date in the *Calendar* (p. 390) being given as 12 June.

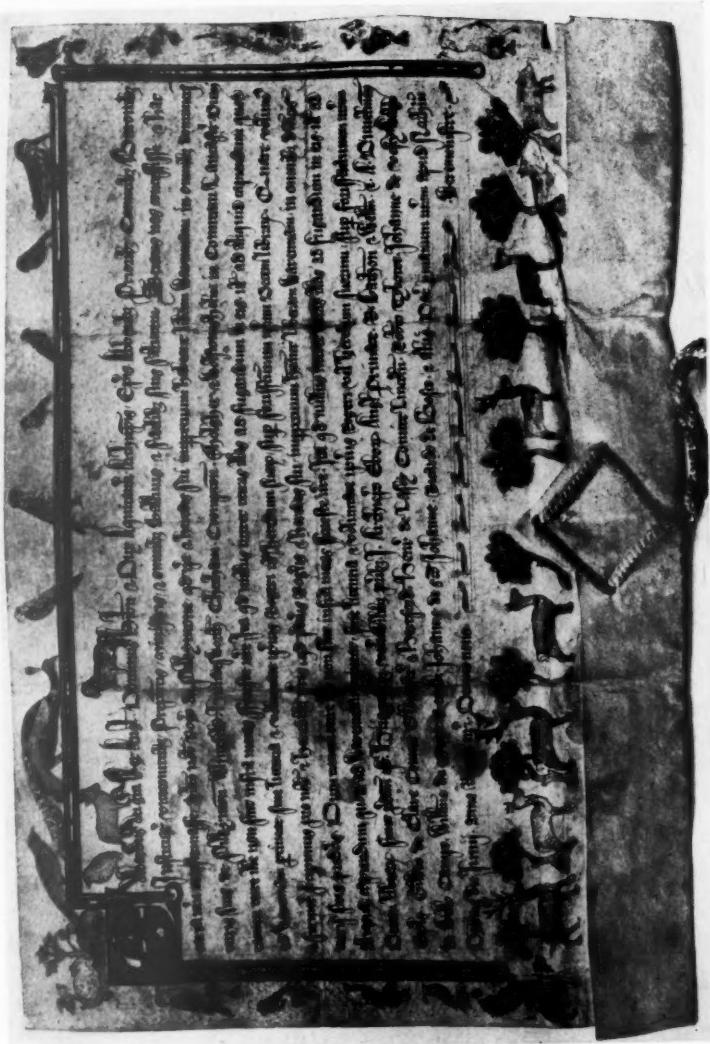
within the bounds of the king's forest; 'so that noone should enter the lands for hunting therein or taking anything pertaining to the warren without the licence of Roger or his heirs under penalty of 10*l.*' Among the witnesses are John le Romeyn, archbishop of York; Robert Burnell, bishop of Bath and Wells, and chancellor until his death in the following year; Anthony Bek, bishop of Durham; Gilbert de Clare, earl of Gloucester, the king's son-in-law; and Henry de Lascy, earl of Lincoln. At the foot of the charter is the name Weremenistre, which can be identified as that of William de Warminster, who occurs at some later date than Jan. 1289-90 as keeper of the hanaper¹—a department of the chancery which received the fees paid on charters and letters under the great seal. Attached to the charter by a twisted cord is a broken portion of the great seal of Edward I in green wax.

The chief interest of the charter is the illumination which surrounds the script. At the top and on either side are narrow borders of red and blue with an intervening bar of gold. The initial E is gold, filled in with red and set in a blue panel. There are thirty-two figures in colour of birds and animals in allusion to the subject-matter of the grant. The birds include a finely drawn peacock, with blue neck and breast and gold tail, a woodcock, an owl, a hawk, finches, and a quail; the animals include a brace of rabbits beneath a tree, a cow, a goat, a squirrel, a fox, a wild boar, and varieties of deer. Between each animal at the bottom of the charter is an oak tree coloured green. At the bottom left-hand corner is a keeper with bow and arrows, and two dogs behind him.

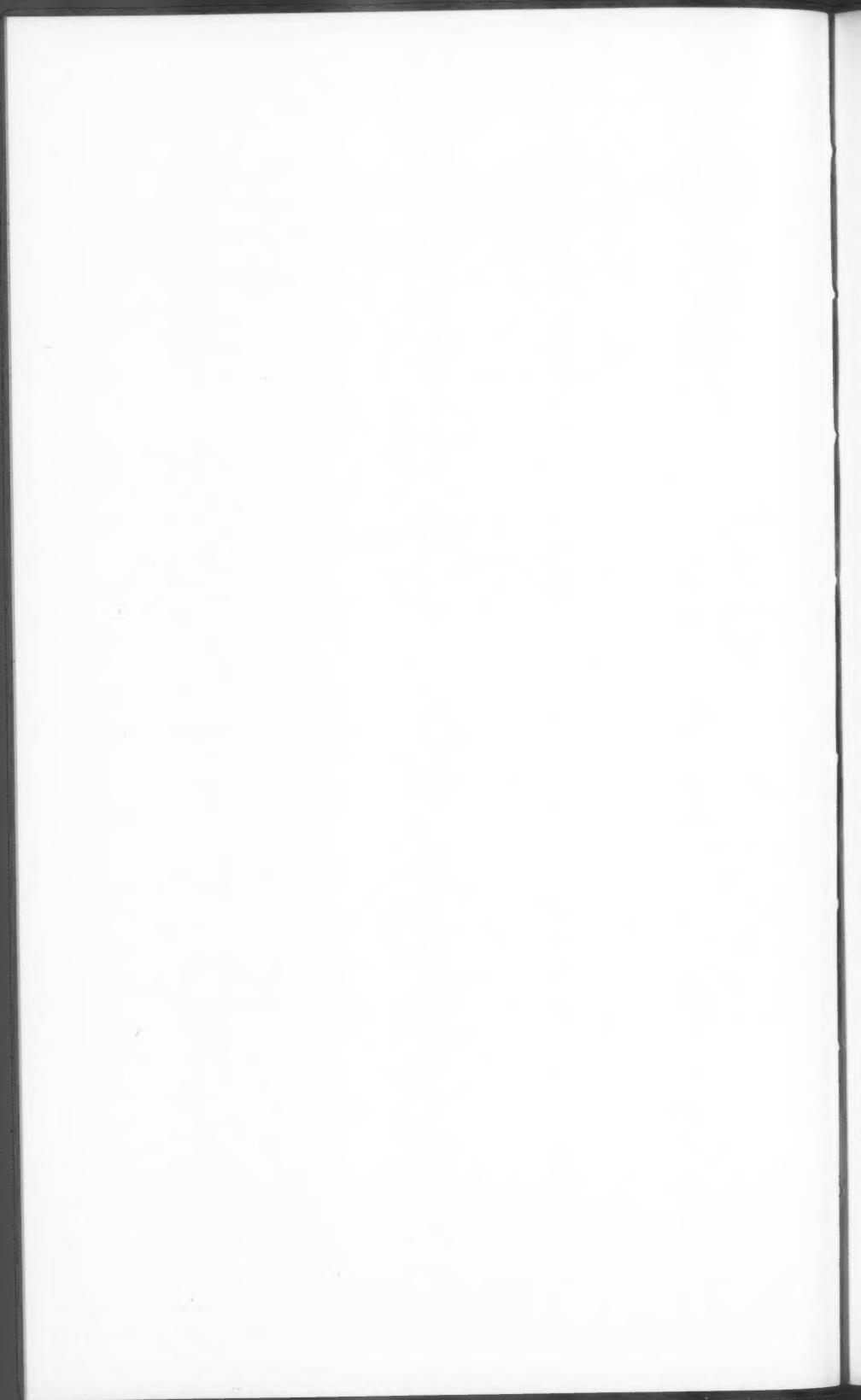
The style of decoration can safely be regarded as contemporary with the date of the charter. The grouping of the smaller birds on the top bar is similar to that in a page (fol. 11) of the Psalter of Alphonso son of King Edward I, known as the Tenison Psalter, of date 1284, which 'was evidently written and perhaps illuminated in a Dominican house, possibly the Blackfriars in London';² and the peacock, a favourite subject

¹ *Cal. Close Rolls*, 1288-96, p. 121. He occurs as a king's clerk in June 1292 (*ibid.*, p. 235). In April of that year he was presented by the king to the rectory of Tilshead, Wilts., having resigned the church of All Saints, Worcester, before 30 May 1290 (*Cal. Pat. Rolls*, 1281-92, pp. 358, 487). He resigned Tilshead at the king's request before 20 July 1317, when a sum was granted for his maintenance until the king should cause him to be provided with some promotion (*Cal. Close Rolls*, 1313-18, p. 490). In 1305 he occurs among the executors of Robert Burnell, the chancellor (*ibid.*, 1302-7, p. 350).

² *Schools of Illumination*, part II, pl. xv; Millar, *English Illuminated Manuscripts from the tenth to the thirteenth century*, pl. xcvi.



Charter of Free Warren to Roger de Pilkington, 1291 (1 $\frac{1}{2}$)



of illumination, bears a close resemblance, both in colour and design, to one on another page (fol. 16 b) of the same manuscript. But the style bears even a closer resemblance to that of another manuscript of the same school, the *Historia Scholastica* of Petrus Comestor, which can be dated about 1283.¹ The peacock has the same similarity to one at the foot of a page (fol. 234) of that manuscript, where there is a squirrel sitting on a tree almost identical with that in the Pilkington charter. A comparison between the charter and this manuscript suggests that, although the latter is enriched with a delicacy of treatment which the charter does not possess, the illumination of both belongs to the same school, and possibly to the same atelier.

It is not unnatural to suppose that the chancery clerks knew the atelier responsible for the *Petrus Comestor*, which had been illuminated for Edmund earl of Cornwall, the king's cousin. He had presented it to Ashridge College, which he had founded,² and where they probably saw it when the king spent Christmas there in the year 1290. It is possible that they employed or recommended this atelier when an illuminated charter was desired by any particular grantee. But it is, perhaps, dangerous to indulge further in speculations of this kind.

It is, indeed, difficult to know whether there are other examples available of similarly illuminated charters of this comparatively early date, and whether the practice of having charters illuminated was at all general. The Calendar of Charter Rolls³ shows that between January, when the king was at Ashridge before proceeding north, and August 1291 when he left Berwick-on-Tweed for the south, no less than nineteen charters were issued, granting rights of free warren. It would be satisfactory to trace the originals of some of them to see whether the same style of illumination is repeated.

That instruments under the Great Seal before the middle of the fourteenth century were sometimes the subject of decoration is suggested by the grant of a yearly fair at Ashford in 1348,⁴ in which a square space of the depth of four lines of the text was left blank for the initial letter of the king's name; in this case, however, the decoration was never supplied. But

¹ *Schools of Illumination*, part II, pl. xiv; Millar, *op. cit.*, pl. xc.

² Millar, *op. cit.*, p. 63.

³ *Cal. Charter Rolls*, 1257-1300, pp. 382-404.

⁴ P. R. O., Anc. Deeds, AS 533; *Catalogue of the P. R. O. Museum*, 10th ed., no. 32.

examples are rare. There appear to be only one apiece in the British Museum and the Public Record Office.¹ One of these, in the British Museum, is the letters patent dated 28 Feb. 1330-1 relating to the restoration in honours and lands of Richard son of Edmund, earl of Arundel.² This is a fine example of illumination, in a style quite different from that of the Pilkington charter. The other, in the Public Record Office, is the charter dated 6 Aug. 1307, granting the earldom of Cornwall to Piers de Gaveston.³ This is decorated in pen-work with shields of arms in the initial E and at the top of the charter, and a number of Cornish choughs and eagles; there is no illumination, except that the beaks and claws of some of the birds are picked out in red. At the foot are the words 'T. de Newehagh scripsit'.

¹ My thanks are due to Mr. E. G. Millar, F.S.A., and Mr. M. S. Giuseppi, F.S.A., for help in several points arising out of the subject of this paper.

² Harley Charter 83 C 13; *Cal. Pat. Rolls*, 1330-4, p. 84; *New Palaeographical Soc.*, series I, pl. CXCVIII.

³ *Anc. Deeds*, AA 460; *Foedera* (Record Commission), ii, p. 2.

Three Carved Stones in the Collection of the Society

By A. W. CLAPHAM, Secretary

THE three carved stones which are the subject of these notes have been in the possession of the Society for an indeterminate length of time. The late Sir William Hope appears to have known nothing of their provenance, which carries back the Society's possession of them beyond the year 1885 when he became Assistant Secretary. They were probably exhibited or were intended to be exhibited to the Society and never subsequently removed, though no record of such exhibition is to be found in our Minutes. This unfortunate omission deprives us of an exact knowledge of the place from which the stones came, but a scientific examination of the material of which they are made identifies it as Northamptonshire oolite or some very closely allied stone. This indicates the Peterborough district as the approximate area from which they came.

The stones have never before been described or illustrated, and as they are of unusual form and strikingly original decoration they are certainly unworthy of such neglect. The two principal stones *a* and *b* (pls. xix and xx) are of roughly rectangular shape (*a* 16 in. by $12\frac{1}{4}$ in. by 3 in. thick, and *b* 13 in. by $18\frac{1}{2}$ in. by $2\frac{1}{4}$ in. thick). They taper slightly and the lower part of the stone is left rough for insertion in a socket. The toolled upper part has, on each face, a sunk panel.

Stone *a* has in the front panel two distorted beasts sitting on their haunches, facing one another and with their tongues touching; their tails terminate in sprigs of conventional foliage distinguished by lobes and volutes. The back and smaller panel has a dolphin-like beast on its back rendered with much freedom and spirit but terminating in a foliated tail and having a sprig of foliage below of similar character to that on the front panel.

Stone *b* has in the front panel a plain Latin cross with a double outline and with the cross-arm slightly distended towards the ends. In the back panel is a beast generally similar to that on the back of *a* but the right way up. It has a series of sprouting lobes at the back of the head, a foliated tail, and a large double loop projecting from the belly. At the base of the panel is a series of rounded forms like the conventional hills or stones of early Christian art.

There can be little doubt that these two stones were the head or foot-stones of graves. The form, varied by the round-headed type, is to be seen in several instances from the twelfth-century graves of the Canons' cemetery at Old Sarum¹ and still earlier in a series of loose examples preserved in the churches of Bakewell² and Adel³ and in the fine sculptured and inscribed



Stone c

head-stone at Whitchurch⁴ (Hants), which last may perhaps be assigned to the early part of the tenth century. The narrow depth of the undressed portions of the stone seems to negative the possibility that they stood upright in earth only and it must be supposed that some rough stone socket was provided to steady them. The form of the ornament employed is fortunately distinctive enough to allow a close date to be assigned to them. It belongs to that short-lived style of art known as Ringerike which was largely confined to the first half of the eleventh century and is a direct evidence of Scandinavian origin. The then known examples of this style in England were collected by the Director in *Proceedings*, xxvi, pp. 60–72, and from the illustrations there reproduced, particularly the

¹ *Proc. Soc. Ant.* xxvi, pp. 112–14.

³ *Arch. Journ.* xxvii, p. 76.

² *Arch. Journ.* iv, p. 57.

⁴ *Hants Field Club*, iv, p. 171.



Back

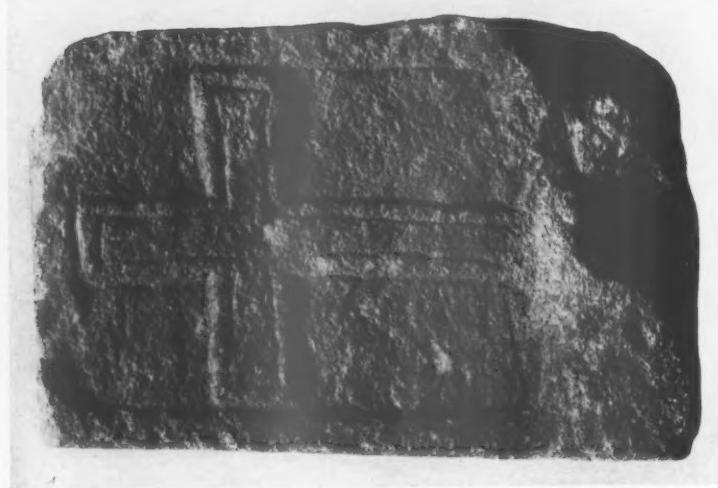
Head-stone (*a*)



Front



Head-stone (b)
Front



Back

THREE CARVED STONES

135

slab at Bibury (fig. 4) and the stone at Somerford Keynes (fig. 5) it will be seen how close is the type to that of the stones under review.¹ It is not unlikely that the fragment at Somerford Keynes formed part of a head-stone, as it apparently had a round head and is carved on both faces. It may then be assumed that these memorials were carved for Danes or under Danish influence, in the first half of the eleventh century.

The third stone c (13 in. by 10 in. by 2½ in. thick) is of very inferior interest. It would appear to have been architectural rather than monumental as there is a rebate cut along one of the long sides. Only one face is carved and this with a pair of very crude serpentine scrolls, each finishing with a roughly rendered head into which the tail disappears. The slab has an unfinished appearance, and its crudity is such that it is idle to speculate as to its precise date, though the assumption is that this is not far removed from the date of the head-stones already described.

¹ A stone with somewhat similar ornaments found at Peterborough is of interest as coming from the same district as the Society's stones. *Journ. Brit. Arch. Assoc.* xlvi, p. 180.

Two dug-out boats from Wales

By W. F. GRIMES, M.A.

OF the two boats described, the first, from Llandrindod Wells, was examined by the writer in 1929 for the National Museum of Wales. The second was found before 1866 at Llyn Llydaw, Snowdonia (*Arch. Camb.* 1874, 147). It has recently been presented to the National Museum of Wales by Mr. Mervyn Griffith, and re-examination having shown that the illustration in the published record gives a wrong impression of its form, this opportunity has been taken of refiguring the vessel.

I. *The Llandrindod Wells Boat*

This boat was recovered on 19th August 1929. Its existence had in fact been known in the neighbourhood for some time. But no attempt at preservation was made until the attention of Mr. T. P. Davies of Llandrindod Wells was first attracted to the remains by the fact that the abnormally low level of the river, owing to the very dry summer, had exposed much more of the boat than usual, and had enabled its character clearly to be seen.

The site lies on the right bank of the River Ithon, immediately SE. of the Roman fort of Castell Collen (O.S. 6 in. Rads. XXIII. NW.—the spot in fact almost exactly coincides with the edge of the quarter sheet). Strictly speaking, therefore, the find belongs to the parish of Llanfihangel Heligen; but for the sake of convenience the generally accepted title, the 'Llandrindod Wells canoe', may be retained.

The site had an interest of its own. At the foot of the bank, at this place an alluvial meadow three to four feet in height at the water's edge, had been erected a landing-stage of stones, which still remained to a maximum height of eighteen inches. The stones were of varying sizes, and undressed, although many had evidently been chosen because their flat faces rendered them suitable for such use. They were laid dry: there was no trace of mortar, or other bonding material. As foundations for the stone work two dressed timbers, 10–11 ft. in length, had been laid longitudinally, and the whole structure as excavated had a length of approximately 12 ft. Provision had also been made for a breakwater, to protect landing-stage and boat from the force of the current. This took the form of a beam of wood, rectangular in section, with an average width of 14–16 in. and

a thickness of 8–11 in., which extended from the bank into the stream, on the up-river side, for a length of 13 ft. The inner end of the breakwater was buried in the bank to a depth of something over $3\frac{1}{2}$ ft. This was evidently regarded as sufficient to prevent excessive lateral movement, since at its outer end the beam was not fixed, but rested on a block of wood which was

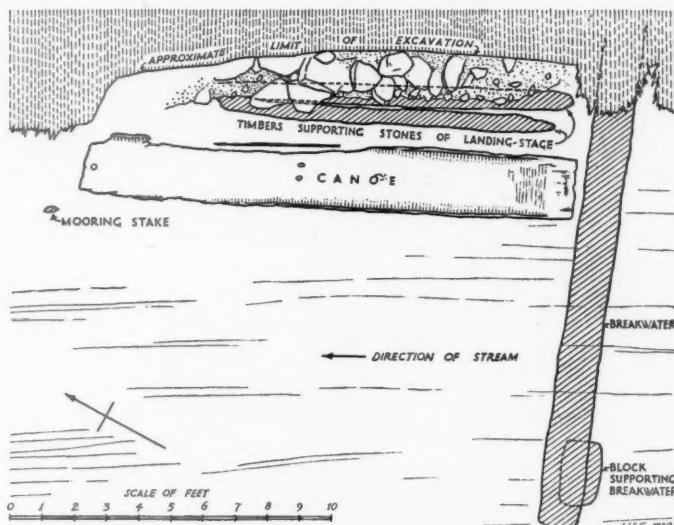


FIG. 1. The Llandrindod Wells Boat: plan of site

presumably wedged into the river bed, here full of large boulders, over which it had shifted slightly (fig. 1).

The boat lay in the bed of the river, close to the landing-stage, its stern almost overhanging the breakwater (fig. 2). The depth of water along the landing-stage at the time of examination was about 18 in.; but this was said to be considerably less than the normal depth of the river at that time of year. The stern only of the vessel was exposed above water; the forward portion was buried for 3 ft. of its length in a fall of earth and stones from the river-bank, out of which grew a number of young trees. This accumulation of material had evidently held the boat in place, and with the breakwater had resisted any attempts of the current to dislodge it. After clearing the bow it was a matter of comparative ease to float the boat downstream on planks to the ford where, owing to the lower banks of the river, it could be more conveniently lifted from the water. In

the process of clearing away the fallen material, the sharpened end of a stake, which had evidently been used for mooring purposes, was discovered in its original position, buried to a depth of over a foot in the river bed.

The boat itself, of oak, has a length of 15 ft. 8 in., and in general form resembles a modern punt. Its width throughout is uniform (2 ft. 2 in.), and it has a flat bottom, with no trace



FIG. 2. The Llandrindod Wells Boat: the site

of a keel (fig. 3). The section throughout is square-sided. At the external junction of bottom and sides the edge is bevelled along the whole length of the boat, the bevel fading out at the point where the solid stern rises at a clearly marked angle from the bottom. The walls have suffered considerable damage.¹ Their greatest (external) height as at present remaining is 10 in. Detached fragments of the starboard side were found partly buried in the river-bed beside the boat; but there was nothing to indicate the original position of these fragments.

The bottom, allowing for certain irregularities, is straight for over half its length from the stern forward. Towards the

¹ Several cuts near the stern are evidently those of a modern saw. The writer was told that children were in the habit of breaking off fragments and taking them to school as 'bits of the old Roman boat'!

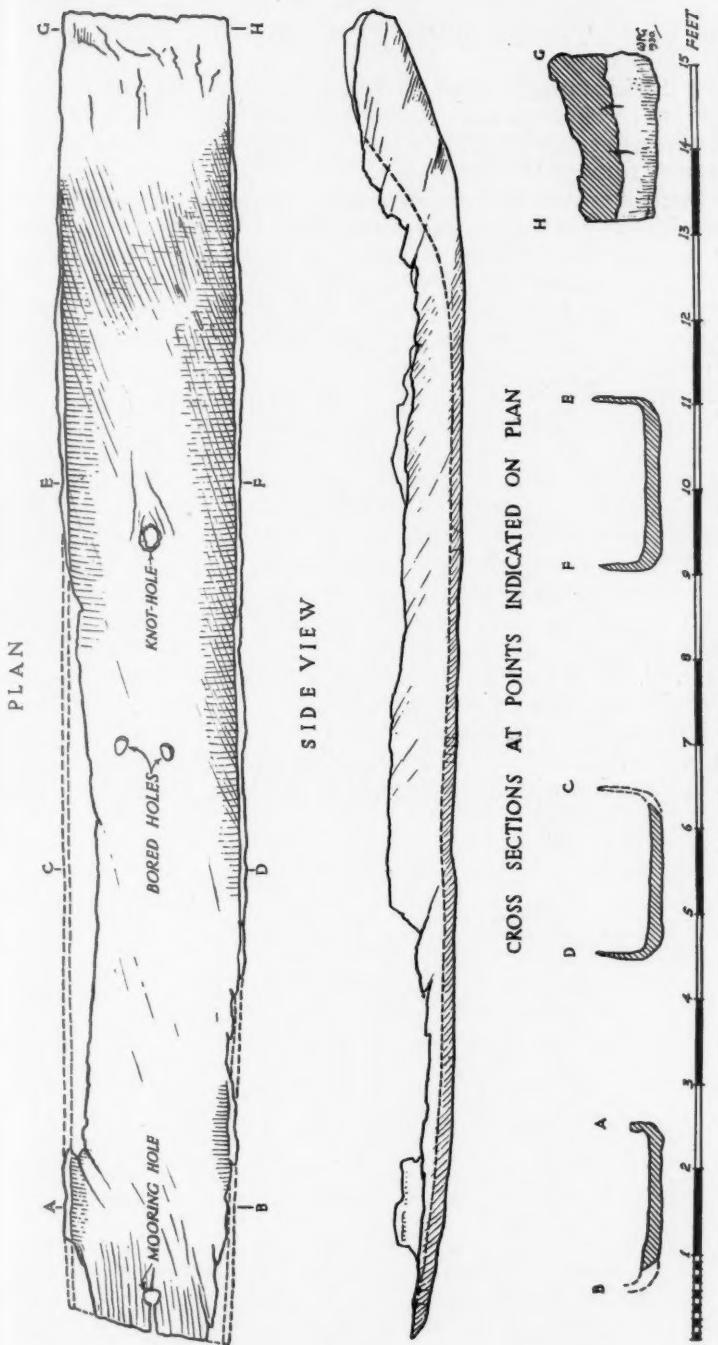


FIG. 3. The Llandrindod Wells Boat: plan, sections, etc.

bow it takes on a gradual upward curve. It is impossible, however, to reconstruct the original profile, owing to the difficulty of estimating the extent to which warping is responsible for the present form of the boat. The effect of the stresses set up by the weight of the heavy stern dragging on the unevenly supported remainder of the boat is seen in the cracks which show themselves in its sides and bottom, and particularly at the point *cd* (side view, fig. 3) where the profile assumes a slightly 'broken-backed' appearance. A number of holes is visible in the bottom, which is of uniform thickness (2-3 in.) except where it passes upwards into the stern. Of these the first, immediately in the bow, with a diameter of 3 in., is probably a mooring-hole (see also below). Two other artificially made holes just fore of amidships, oval in shape, with a length of 2-3 in., are unexplained. The fourth hole, between these and the stern, is a natural knot-hole. The relation of its axis to that of the boat shows that the butt-end of the tree was at the stern.¹

Both bow and stern are square, though they show important differences which present several problems both as to the boat itself and its use. The stern is closed and solid, rising at a well-defined angle from the bottom, after the manner of a modern punt. The bow, on the other hand, is light and open.² It seems probable that this represents the original form, the heavy stern being sufficient to raise the open end, and to keep it clear of the water. The hole in the bow was used as a mooring-hole, in conjunction with the stake, which, as already described, was found in the river-bed.

About half the original diameter of the tree had been used in making the boat. It was observed, however, that the longitudinal axis of the vessel did not actually run parallel with the direction of the grain of the tree, a feature not apparently recorded elsewhere. This variation may be best understood by reference to the accompanying diagram (fig. 4), in which the relationship of boat to tree is very approximately represented. As it is impossible to estimate the effect of warping, the diagram does not attempt accuracy. The reason for this feature is hard

¹ One other hole appears to be contemporary. It is situated on the starboard side of the stern, near the end, and runs obliquely into the solid end for a depth of three inches. Its diameter is one inch. The purpose of this hole is not apparent; it may have been used for some kind of paddle or steering arrangement.

² It is assumed that the open end is the bow, and not *vice versa*, since propulsion would obviously be much easier with the bow raised from the water by the weight of the heavy stern.

to find, because information in the case of other boats as to the relation of tree and boat is lacking.¹

The boat and its site present two problems: use and date. The boat with its unequal ends seems to be hardly suited for use on such a river as the Ithon. When not in flood the stream provides an abundance of fords and shallows which make the use of a boat unnecessary, and even difficult. In times of floods, which occur quickly, the rapid and strong flow of the current demands a boat capable of meeting the stream equally with bow or stern. Evidently the makers of the Llandrindod Wells boat



FIG. 4. Diagram (not to scale) illustrating relationship of the Llandrindod Wells Boat to the tree from which it was hewn

were good watermen, with the necessary skill and experience in handling boats of the type in the conditions.

With regard to its date, the classification and chronology of dug-out boats have recently been surveyed by Dr. Cyril Fox in a paper describing a find from the same area as the present.² The Llandrindod boat, according to the classification there outlined, appears to be a variant of the rectangular punt-like form (group I) which is not apparently otherwise paralleled. Dr. Fox's survey of the chronology of the canoes indicates a wide range of date, from late Neolithic down to comparatively modern times, and dating on form alone, without other evidence, is therefore hazardous. Careful examination of the site and its surroundings revealed no trace of associated datable objects. The position of the landing-stage and breakwater, however, suggests that no appreciable change has taken place in the level and course of the stream since the site was in use, and the general condition of the timber is against a remote date.³ It need hardly be added

¹ I have to thank Mr. H. A. Hyde, M.A., F.L.S., Keeper of Botany in the National Museum of Wales, for kind advice on this point.

² The Llangorse canoe. See *Antiq. Journ.* vi, 2 (1926), pp. 121-51.

³ The boat supplied little evidence of the method and tools used in its manufacture (such as was obtained in the case of the Llangorse canoe, *op. cit.*, pp. 124-5) which might be expected to give some indication of date. Certain grooves in the floor near the stern suggest the use of a gouge or chisel; but little more can be said.

that the local designation of the boat as Roman is based only on its proximity to the Roman fort of Castell Collen. There is no recognizable connexion between the two sites.

The boat is now exhibited in the Llandrindod Wells Museum following preservative treatment at the National Museum of Wales.¹

II. *The Llyn Llydaw Boat*

The exact date of the recovery of this boat is not recorded. An account of it was published in 1874 in *Arch. Camb.* some years after it was exhibited at the Machynlleth meeting of the Cambrian Archaeological Association in 1866. The account there given states that the boat was found on the bank of Llyn Llydaw, a lake immediately below and to the east of Snowdon (O.S. 6 in. sheet Caernarvonshire XX. NW. and NE.); but the lake is over a mile in length, and no further details are given of the place and circumstances of the find. For many years the vessel languished neglected in a forgotten corner, until, in 1927, through the efforts of Major C. E. Breese and others, it was finally presented to the National Museum of Wales.

Comparison of the vessel in its present state with the original drawing made at the time of its discovery shows that portions of the starboard side at bow and stern have since been lost. The bottom, also, was apparently more complete then than now; but parts of this and the whole of the port side were evidently missing even when it was first found. The appearance of a V-shaped stern given in the drawing is found to be due to its having been made in perspective and from above.

The boat in fact has the more usual flat bottom, with no trace of a keel (fig. 5), and its skiff-like form places it, as was suspected, in Fox's Group V,² a fact of interest as definitely linking North Wales with the Lake District. It has a present length of 9 ft. 9 in., with a square stern and probably a pointed bow. The material used is oak, and the convergence of the medullary rays, as seen in section at bow and stern, shows that the organic axis of the original tree lay outside the existing remains of the boat. If, therefore, the vessel was hewn out in what is presumably the normal way, with its longitudinal axis in the same vertical plane with that of the tree, this feature gives some indication

¹ For help in various ways I have to thank the owner, Mrs. Wheeler, and her agent Mr. Vaughan Vaughan; Sir Charles Venables Llewellyn, D.L.; Mr. P. B. Abery of Builth Wells (for photographs); and especially Mr. T. P. Davies, through whose intervention the boat was finally recovered; also Dr. Cyril Fox, F.S.A., for help and advice generally, in this and the following account.

² *Op. cit.*, pp. 140-1.

of the original width of the boat, and shows that in its present state it is less than half complete. In the drawing (fig. 5, plan, and end view of stern) an attempt has been made to estimate the position of the organic axis of the tree, and to restore the width of the boat on the assumption that the axes of tree and boat were vertically identical.¹ On this basis its maximum

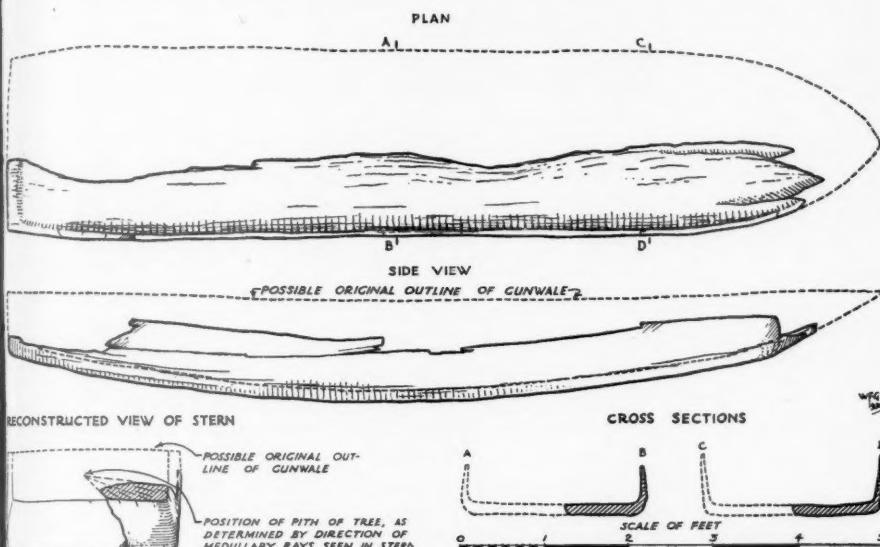


FIG. 5. The Llyn Llydaw Boat: plan, sections, etc.

original width would have been about 2 ft. In plan it probably resembled the Whinfell Tarn canoe figured by Fox,² its sides being parallel for the greater part of their length, and curving smoothly inwards at bow and stern. In profile the bottom (2–3 in. thick) curves equally upwards from the centre towards bow and stern; the prow is differentiated by a slight angle which recalls that of the Llangorse canoe.³ The maximum external height of the side as remaining is 9 in. In section the boat is flat-bottomed and straight-sided, with rounded angles.

¹ Here as before I have to thank Mr. Hyde for much information. The two canoes described emphasize the importance of the study of such vessels in relation to the original tree as likely to shed light on the technique of their construction, and, particularly in the case of incomplete specimens, on their original form. This was done in the case of the Llangorse boat, but practically no others.

² *Op. cit.*, fig. 10, p. 140.

³ *Op. cit.*, p. 124, and fig. 2 (also pl. xx b, c).

The original drawing already mentioned, which was made when the boat was found, shows that the fragment now missing from the starboard side near the stern originally contained two small holes a few inches apart, near its upper edge. These holes are omitted from the drawing published with the 1874 account referred to above.

The wood shows only the slightest trace, in the form of transverse cuts, of the implements used in hewing the boat into shape: the surface is fairly well smoothed, and is also worn from long exposure. Rather more than half the tree must have been used to make the boat; but the absence of knots makes it impossible to judge whether, as seems usually to have been the case, the stern end of the vessel was also the butt-end of the tree.

No evidence of date is recorded. The form is regarded typologically as a late one; but the available evidence of date is contradictory,¹ and once again the necessary independent corroboration is wanting.

¹ *Op. cit.*, p. 145.

Notes on the History in the Seventeenth Century of the Portraits of Richard II

By MRS. REGINALD LANE POOLE, F.S.A.

I. The Wilton Diptych

THE history in the seventeenth century of a fourteenth-century picture can only be of secondary importance. But since many writers on the Wilton diptych and the Westminster Abbey whole-length portrait of Richard II have complained of disputed statements and doubtful evidence, it is worth while to set out a few new suggestions which appear to be adequately supported. They are based upon a close study of such sources of information as we possess, and may perhaps ultimately help to a clue to the undiscovered first owners and authors of the paintings.

In the three hundred and odd years of the existence of the Wilton diptych before its appearance in the collection of the Earl of Pembroke, we touch its history, with complete certainty, only at two points. It was minutely described in the catalogue of Charles I's pictures drawn up in 1639-40,¹ when it was also engraved by Hollar; and seventy-three years later it was mentioned by George Vertue, in a note-book dated 1713,² where he states, on the authority of Mr. Luttrell, that it was sold to Mr. Chicheley of the Temple. Chicheley³ was perhaps acting as an agent for the Earl of Pembroke, for a few pages farther on, in the same volume, it is recorded that the picture had already reached Wilton.

In his monograph on the portrait of Richard II painted in the diptych Sir George Scharf⁴ refers to the manuscript of this catalogue, which is attributed to Abraham Vander Doort, and preserved in the Ashmole collection in the Bodleian Library. But he chiefly uses in his very valuable essay the printed version by George Vertue published by Bathoe in 1757. This shows little of Vertue's usual acumen. The original MS. fills two folio volumes bound in calf, and stamped with the royal arms and the date 1639. Both books are inscribed in Ashmole's hand as having been presented to him by his cousin

¹ Ashmole MSS. 1513, 1514 in the Bodleian Library.

² B.M. Add. MS. 21111, fols. 32^b and 62. In Add. MS. 23071, fol. 21, Vertue made a tiny sketch of the picture.

³ See *post*, p. 152.

⁴ *Description of the Wilton House Diptych*, printed for the Arundel Society, 1882.

Samuell Roper of Lincoln's Inn. On another leaf of MS. 1514 are the words 'The Lady Hippersley's Guift' which record, apparently, an earlier ownership. There are later copies in the British Museum, Harl. MS. 4718 and Lansdowne MS. 1050. Prefixed to this is an 'Inventory of Mr. Prior's Pictures taken in Oct. 1721', and the whole transcript is probably of that date. Another contemporary version, once, says Scharf, at Strawberry Hill, is now in the Royal Library at Windsor. This is addressed to the King, and such entries occur as 'Your Majesty's piece', 'your own picture'. In this catalogue the section marked 1514, which contains the description of the diptych of the Ashmole MS., is missing.¹

The Ashmole MS. is a first draft. A fly-leaf of MS. 1514 has the note 'A Copyy. Pictures etc. deliv'red by Abraham Vander Doort by our Comaundem^t to severall persons as followeth'; while on folio 1, dated 1640, are some brief notes of instruction, apparently as to the making of the catalogue. Particularly this second part (1514) contains many remarks, interlinings, and corrections, in a small, very illegible, ill-formed script, in spelling barely recognizable as English, which must be Vander Doort's own. The body of each volume is written in a different professional clerk's hand, and these writers showed intelligence and information. The two books, 1513 and 1514, appear to be independent productions. They are not even of the same size, and their order, decided by their place in Ashmole's catalogue, seems to have been fortuitous. On some grounds it is arguable that it has been reversed. Ashm. MS. 1513 is superscribed, 'By the Kings Especiall comaund his Pictures and Rarities w^{ch} hee had kept at St. James in his Cabbonett roome were transported and brought to Whitehall into the privy Gallery in the Kings new erected Cabbinett roome whereof the particulars—as also other pictures thereunto augmented as by the number and bigness doth appear as followeth.' Ashm. MS. 1514 is entitled 'A book of all such of the Kings Pictures as are by his Majestys especiall appoynment placed at this present time remayning in Whitehall in the several places followinge'. The diptych is entered in this part (1514) and is there fully described (fol. 161). In MS. 1513 the print only is mentioned as 'the Kings ould alter peece' (fol. 116). No description of the picture or subject is given, and the identification rests only on the reference to its provenance (which will be discussed later): an insufficient evidence unless the painting

¹ I owe this information to the kindness of the Librarian of the Royal Library, Major O. F. Morshead, D.S.O.

engraved had been previously dealt with. Though Hollar's name has been rightly, of course, attached to this print, it does not occur in the entry.

A perusal of the whole catalogue shows that the collection was in confusion. Works of art were in process of distribution among many palaces. Pictures were being bought, copied, exchanged, or given. Copies and originals follow one another without distinction of value; paintings, statuary of all sizes, medals, crystals, curiosities of all kinds, appear in the lists. Some things, and among them the diptych, are entered as in store, or not yet placed. The treasures were mostly of recent acquisition and the givers, purchasers, and places whence they came, are very frequently recorded. The courtiers vied with each other to increase the collection. Among the donors, to name only a few, we find Mr. Surveyor Jones, Sir Henry Wotton, Sir Henry Vane, Lord Suffolk, Lord Feilding, Sir Dudley Carleton. The great collector Thomas, Earl of Arundel, was forward in the business. An interesting note, frequently quoted, tells how a book of Holbein's drawings was exchanged by the King for a little St. George by Raphael belonging to the Earl of Pembroke, who immediately passed on the drawings to the Lord Marshall, Arundel.¹ Arundel, we learn, procured copies of portraits by Dürer² and Holbein. Sir James Palmer appears even more often in the list. He bought, exchanged, gave, and himself copied pictures. He had marked artistic tastes, was a close personal friend of the King's, deputy Chancellor of the Order of the Garter, with lodgings in Whitehall. Among his gifts are pictures by Lucas van Leyden and 'old Hilliard'. We may perhaps guess that he and Lord Arundel provided appreciation of northern art, while the King was probably under the spell of the Italian masters. The two volumes deserve a careful and scholarly re-edition.

The credit of making this catalogue has been assigned to Abraham Vander Doort, a Dutchman, who was first attached to the service of Prince Henry, and was appointed medallier to King Charles in 1628. He was probably an able craftsman, but his work here does not establish any qualifications for a literary task. An addition to the description of the diptych is an example of his powers. In Ashm. MS. 1514, fol. 161, the picture is thus entered by the clerk: 'Item an alter peece with 2 shutting all ov'gilded doores whereon is painted on ye one doore Richard ye Second sideling kneeling in his goulden roabes to our Ladie. Besides him standing St. John Baptist

¹ MS. 1514, fol. 99.

² Painted by Richard Greenbury.

with a white lambe & king Edw : the confessor wth a ringe in his left hand standing by & St. Edmonde with an arrowe in his left hand & uppon y^e other doore o^r La : & Christ & Some 11 angells all in blewe wth garlands of roasees uppon there heads the badge of y^e white hind uppon their left shoulde^rs on y^e outside of y^e doore y^e white hind & on ye outside off y^e other doore the armes of Edward y^e Confessor wth a reed hatt and mantell w^{ch} said peece was given to y^e King by S^r Ja: Palmer who had it of the Lo: Jenings.' In the margin are a few lines of tiny spidery writing by Vander Doort which have been deciphered¹ as follows: 'Giffen tu de King bj S. james pmr Hu had it auff melade Schening in rekompenc teruff te King grantit tu S: james pamr tu giff desid ladi scheni: de pinte weronstu de King had sit in tu Liffens (pl. xxi).'²

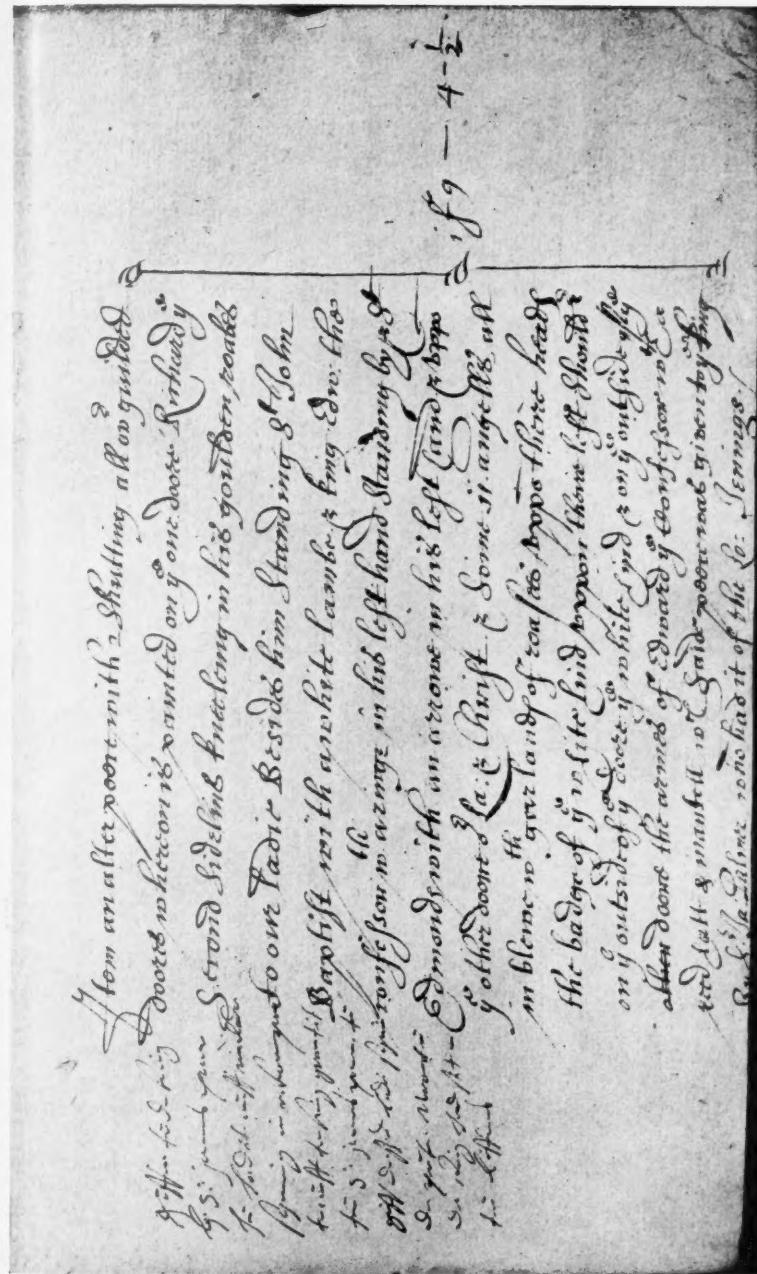
From this marginal note the clerk made out the record of the gift of the diptych to the King by Sir James Palmer; but the space on the page was in any case too small for a full description of the picture, and in the line and a half remaining no room was found to mention the exchanged portrait by the unknown painter Liffens; while the poor scribe failed to read the note correctly, and named Lord instead of Lady Jenings as the original owner.³

If this little scribble gives us a measure of Vander Doort's acquirements and capacity in English, it is certain that the whole catalogue must have been planned and supervised by some other person. It seems on every ground very probable that Sir James Palmer was that person. On the subject of the diptych in particular he had special right to give directions. As Sir George Scharf could make nothing of Lord or Lady Jenings he suggested that the name stood for Jermyn. Later writers have supposed the lady to be the wife of Sir John Jenings or Jenyngs of St. Albans, and her possible descent from the Despencers led some inquirers to the East Anglian school of painting. But no reason has been advanced why Palmer should have been able to induce Lady Jenyngs to part with her property. It appears, however, that a son of this Sir John

¹ I owe the reading of these lines to the skill and kindness of my friend Mr. E. O. Winstedt of the Bodleian Library.

² It is possible that 'Liffens' indicates Roland Lefevre, 1608-77.

³ In Ashm. MS. 1513, fol. 116, the print of the diptych is thus entered: 'Item in a black ebonne frame a peece hatch (sic) in copper printed upon paper w^{ch} was coppied off the Kings ould alter peece w^{ch} his Ma^ty had of the Lady Jening by Sir James Palmers meanes for the w^{ch} in the way off exchang gave his Ma^ty's owne Picture in oyle Cullo^rs don by Leeuons.' (In the Vertue-Bathoe Catalogue, pp. 173, 174.)



Description of the Diptych in Charles the First's MS. Catalogue, with marginal note by Vander Doort. Bod. Lib. Ath. MS. 1514, fol. 16



Jenyngs, Thomas, described as 'of Hayes, Middlesex', married the daughter of Sir James Palmer. This was Vere the eldest of the four children of his marriage in 1613, with Martha heiress of Sir William Gerrard of Dorney, Bucks.¹ Martha died in 1617. Vere therefore was at least twenty-five years old when the royal collection was catalogued, and in all probability was already married. If she was the possessor of the diptych it was natural that her father should be able to persuade her to present it to the king—thus winning royal gratitude for two members of the family. Could Vere have owned the diptych? This question can be answered, at least tentatively, in the affirmative if we examine the pedigree claimed by her half-brother Roger Palmer, later the well-known Earl of Castlemaine. It is printed in *The Palmers of Sussex*, and we find in it a direct descent of the Palmers from John of Gaunt.

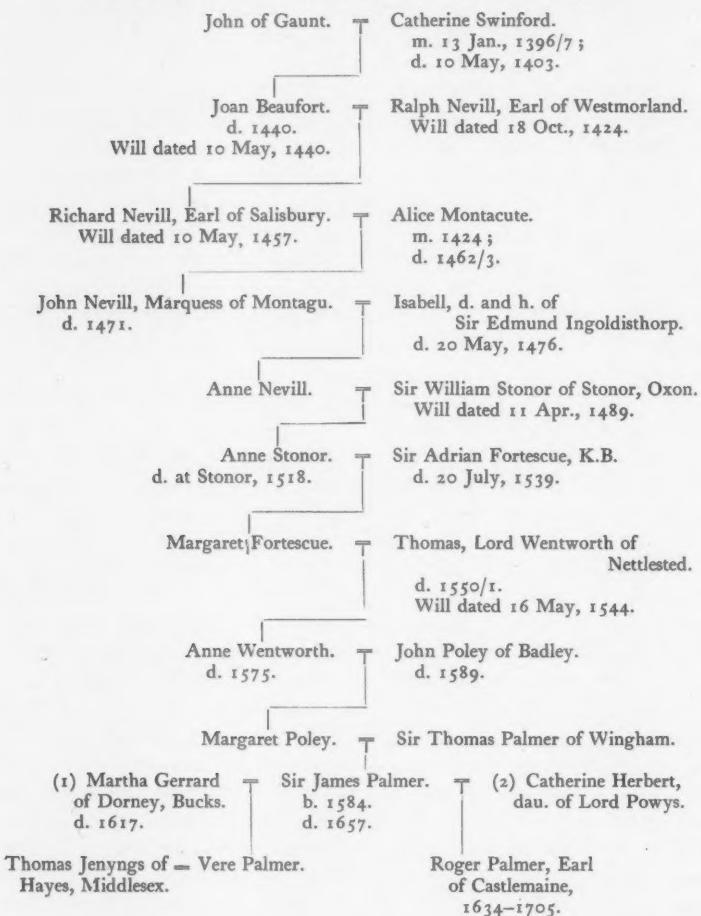
Attractive as is this conjectural descent of the diptych, it must be admitted that so far no proof of it has been forthcoming. The picture is not mentioned in John of Gaunt's *Register*,² nor in his elaborate testament, although it contains several bequests of what may be described as chapel furniture, and many things of costly beauty. Nor is it referred to in any of the wills of persons in the pedigree³ which have been available for examination. Since, however, it has not been traced in any royal treasury, nor associated with any monastic house whence it might have been recovered at the Dissolution, it may reasonably be supposed to have lain hidden somewhere in private hands. After all, it is possible that in some family such as the Palmers it was given to a recipient in each generation on some special occasion such as marriage or the birth of a first child. In such a way it could have reached the hands of Vere Jenyngs. It may not have been particularly valued. The Lumley portrait of Richard, we know, although it caught the fancy of Queen Elizabeth, had been used to patch up a back door. The diptych in the long years of its history must have become progressively faded and shabby. Indeed, if we can

¹ *The Palmers of Sussex*, 1867, privately printed, p. 24.

² Printed in two volumes by the Camden Society. The third part is still in MS. in the Record Office. The whole, together with inventories of royal treasures, has been examined for the purpose of this study by my friend Miss Maude Clarke to whom I am much indebted. A discussion by her of the date of the diptych, and of its interpretation, will be found in a forthcoming number of *The Burlington Magazine*.

³ Wills have been read of Lady Joan Beaufort, the Earl of Westmorland; Richard Earl of Salisbury, Sir William Stonor, Thomas Lord Wentworth, Anne Wentworth, and her husband, John Poley.

PEDIGREE OF ROGER AND VERE PALMER



trust Hollar's engraving¹ its beauty at the beginning of the seventeenth century was much obscured. The figures of the kings had lost much of their distinction, the drapery had become inexpressive, the faces of the angels had lost their alert charm, their freshness and gaiety, and are dull, stupid, even ugly. Such a painting may have been considered only as a curiosity.²

¹ It is unfortunate that the coloured reproduction of the diptych published by the Arundel Society in 1882 appears to be too much influenced by this engraving.

² It is significant that Hollar's print is described in the catalogue as of 'the King's ould alter peece'.

Finally it can be supposed that, if not an heirloom with the Palmers, it may have been acquired by some member of the family because of the connexion which was recognized between it and the royal house in the fourteenth century.

When we take up the story of the diptych after the blank years which follow 1639 the Palmer family again comes into the record. The picture survived the usurpation, hidden, we must suppose, in some place of storage, perhaps in the very cupboard in which it was kept in King Charles's time. Scharf believed,¹ and his opinion has not been questioned, that it does not appear in the catalogue of the collection of James II. On the authority of Gambrini, the very indifferently informed author of the Wilton Catalogue of 1731, it is further said that the picture was given by the King to Roger Palmer, Earl of Castlemaine, on the occasion of his embassy to Rome, February 1686–August 1687. Both these statements seem to be erroneous. John Michael Wright, who was the earl's major-domo, has left a detailed account of the ambassador's journey which fills a small folio. We are told of the route followed, the baggage carried, of the reception in Rome, the banquets, even the design of the cakes in sugar-paste. But there is no word of the diptych. This is negative evidence. There is also, however, evidence elsewhere which, if not absolutely conclusive, cannot be disregarded. In the catalogue of the goods, etc., of James II signed by William Chiffinch and dated 15th February 1687/8, among 'His Majtie's Pictures in Whitehall' No. 263 is entered 'One of the Kings of England. His hands together, three Kings on one hand.'² Lord Oxford, who bought the book, comments on the inferior quality of Chiffinch's work, and this is a poor description of the diptych. But it can scarcely refer to any other painting. If the diptych was at Whitehall, unidentified, in February 1688 it certainly had not travelled to Rome in the previous summer. On the other hand, soon after this date it undoubtedly did become the property of Lord Castlemaine.³ On his return from Italy his very unsuccessful efforts were rewarded by a seat in the Privy Council, and by bounties amounting nearly to £2,000. The diptych, claimed as a former family possession, may quite possibly have been thrown in as an unconsidered trifle. Or it may have been

¹ *Description of the Diptych*, p. 14, see also Burlington Fine Arts Club, *Catalogue of Early English Portraiture*, 1909, p. 18.

² Harleian MS. 1890, fol. 54, in the British Museum.

³ Not only Gambrini asserts this, but also Vertue many years earlier, in 1713, see Add. MS. 21111, fol. 62.

given to Castlemaine, a staunch catholic as well as a loyal servant, on the occasion of the birth of the Prince of Wales, 10th June, since his signature appears on the certificate.¹ In any case, the gift must have been made in the brief interval in 1688 before political troubles culminated in the departure of James and the landing of William III in November. In the following spring Castlemaine was sent to the Tower. On his death in 1705 his property passed to a nephew. In 1713 the diptych, as has been said, was sold to a Mr. Chicheley of the Temple. This was probably John Chicheley who matriculated at Christ Church aged 16 in 1695, became a Fellow of All Souls in 1699, and a barrister of the Middle Temple in 1701. His uncle, Henry Chicheley,² also a Christ Church man, was an exact contemporary there³ of Thomas Herbert, eighth Earl of Pembroke, who became the owner of the diptych.

One more point in the diptych record remains for notice. Gambrini implies that Lely advised as to its preservation after it had become the property of Lord Pembroke. This is obviously an error, since Lely died in 1680. But it is certain that at some date the picture must have recovered the beauty which Hollar did not know. And if Lely had a hand in the rescue it was probably achieved in the early part of the reign of Charles II.

II. *The Westminster Abbey Portrait* (pl. xxii)

The history of the diptych cannot be altogether dissociated from that of the whole-length picture now placed in the choir of the Abbey. To this also the seventeenth century brought disturbance and danger, while here too we meet with confused and conflicting statements. Mr. Lethaby⁴ accepts the theory that this portrait is the one painted by an unnamed artist on whose behalf, in December 1395, the sacrist of the Abbey, John Haxby, was paid £20 from the King,—‘as well as for painting the covering of the tomb of Anne late Queen of England, buried within the said Church, as for the removal of a tomb near the tomb of the said Queen. Also for painting the said tomb so removed, and the picture of a certain image portrayed in the similitude of a King in the choir of the church.’⁵

¹ *Dictionary of National Biography* quoting Add. MS. 27448, fol. 342.

² See *Stemmata Chicheleana*, p. 13; Foster's *Alumni*.

³ Both matriculated in 1672.

⁴ W. R. Lethaby, *Westminster Craftsmen*, pp. 278–9.

⁵ *Pro pictura unius ymaginis ad similitudinem unius regis contrefacte in choro ecclesiae.* Issue, Pells, 19 Richard II.

Mr. Lethaby finds that the most considerable painter at this time was Herebrecht of Cologne 'citizen and painter of London'. He was engaged during the last years of the century in painting for the Dean and Chapter of St. Paul's an 'image of St. Paul with its tabernacle of carpentry, situated at the end and right part of the principal altar',¹ which suggests a monumental figure comparable with the Westminster portrait of Richard.

At Westminster, where St. Stephen's chapel in the precincts was already decorated with representations of royal personages, the portrait of Richard must have taken its place, safe in appropriate surroundings, and there it must have remained for more than two hundred years. It is mentioned in the pages of John Weever, the Antiquary, who, referring to King Richard in his description of the Abbey in 1631, writes 'that beautiful picture of a King sitting crowned in a Chair of State at the upper end of the quire in the Church is said to be of him'.² Almost the same words are used by Richard Baker in his *Chronicle of the Kings of England* published in 1643.³

Then came disaster. On 24th April of that same year the House of Commons appointed a committee, says S. R. Gardiner,⁴ 'with instructions to destroy superstitious or idolatrous monuments, and on the following day painted windows, the glory of medieval art, were crashing, and the heads of images, the monuments of medieval devotion, were flying off in Westminster Abbey and St. Margaret's.' Another account tells of troops of soldiers let loose in the Abbey, who broke the organs, put the vestments upon one another, smoked round the altar, 'in short committing whatever enlarged disorder and malice could prompt to'.⁵ In such havoc what chance could there be for the safety of a crowned figure? Even if Richard's identity had become hazy, as king or saint his picture would be equally obnoxious. Scharf when he examined the portrait found that at some time the right side of the panels had been clumsily hacked with a hatchet.⁶

Happily, loyal servants of the monarchy and of the arts were at hand to rescue what it was possible to save. When

¹ Royal Commission on Historical MSS. ix. i. 1883, Report of the Dean and Chapter of St. Paul's, p. 30. Herebrecht as 'painter to the Dean and Chapter' petitions for payment of £12 16d. for the work, in French. *Ibid.*

² *Funerall Monuments*, 1631, p. 473.

³ P. 28 in the section on the reign of Richard.

⁴ *History of the Civil War*, ed. 1901, i, 132.

⁵ Dart, *Westmonasterium*, last section, p. 23.

⁶ *Fine Arts Quarterly Review*, 1867, p. 55. *Essay on the Westminster Portrait of Richard II*, by Sir George Scharf, to which I am much indebted.

Charles II returned to his kingdom, a commission was appointed with full authority to inquire into the fate of stolen royal property. The reports furnished are extremely interesting. We may learn not only the extent of the robbery, but also the pains that were taken to safeguard and restore.¹

Many men who came forward claimed rewards for the safe-keeping of treasures for over fifteen years. Others urged that the goods they offered were taken in lieu of arrears of wages long overdue. The pillage to which these reports bear witness was extraordinarily thorough. All the palaces, even the Cock pit and the Courts of Law, were ransacked. Among things seized were crown jewels, plate and other valuables, armour from Greenwich (Cromwell took over a gilt suit), hangings and pictures from the Parliament House, and from Windsor, White-hall, Richmond, Hampton Court, statues, pictures, curtains, tapestries, and carpets. Precious possessions had passed from hand to hand, and men who restored the property had often no knowledge of whence it was first removed. Lord Peterborough stated that 'he had in his custody four or five pictures that possibly did belong to the King bought from several persons'.² Emanuel de Critz, a former sergeant-painter, reported that besides Bernini's bust of Charles and much more of value, he had possessed, since 1651, 'the Pict of K. James at length' and 'the Pict of Rich y^e 2^e at length'. The juxtaposition of these two large pictures leaves us in no doubt that this was the Abbey portrait and not the diptych.³ Both portraits were of course restored, and both were placed at Hampton Court, where the Richard was catalogued in 1689 by one Kynnersley, quite unmistakably, as no. 869: 'King Richard the Second sitting in a chair with his crown on his head'.⁴

In course of time the portrait was brought back to the Abbey, and the first information we have of it comes with the reproduction made by order of John Talman, Director of the Society of Antiquities, and published by the Society in 1718.⁵

¹ Royal Commission on Historical MSS., 7th Report, 1879. *Papers of the House of Lords*, pp. 88-92.

² *Ibid.*

³ The present writer, however, in a previous paper (*Walpole Society*, ii, 58) made the mistake that this reference was to the diptych—which can be described as a small whole length.

⁴ Burlington Fine Arts Club Exhibition, 1909, *Early English Portraiture*, p. 20. In the original MS. at the British Museum, Harleian MS. 1890, the entry is to be found on fol. 76.

⁵ *Vetusta Monumenta*, i, pl. iv. The plate was priced at twenty guineas including the copper, *Lit. Anec.* ii, 247.

The engraving is a fairly correct, but not a very appreciative rendering. At the foot of the plate is the following description : 'Ex Tabula antiquissima In choro D. Petri Westmonast : Pulvinari insidet aureo induiturq; interiori veste viridi cui grandiusculi intexuntur Flores aurei et Nominis sui elementum initiale coronatum ; Uterq; Pes emicat ostro et crepidis aureis velatus: Totum circumfundit Trabea coccinea Pellibus Armenianis duplicita, quae et aureo Collari subnectitur. Gypso inaurato variisq; Flosculis et Crucibus protuberanti, quod reliquum est Tabulae obducitur. Societas Londini Rei Antiquariae Studiosa in Aere incidi curavit A.D. MDCCXVIII. Giosep. Grisoni delin. Long. ped. 6 unc. 11. Lat. ped. 3 unc. 7. Ex collectione I. Talman Ar. Vertue Sculp.

Dart in his *Westmonasterium*,¹ published in 1723, follows this description very closely,² and adds two facts. He tells us exactly where the picture was placed in the Abbey : 'On the North-side over the middle of the Stalls is a stately organ gilt : and on the South-side at the upper end of the Dean's Row, is the Pulpit, by which is remaining an ancient Painting of that unhappy beautiful Prince Richard II.' At the end of the paragraph he says 'The lower Part of this Picture is much defac'd by the backs of those who fill that Stall ; which if I mistake not, is usually the Place of the Lord Chancellor when the House of Lords repair thither.'

Both these statements are worth examination, although the questions raised are of small importance. The place of the portrait on the south side of the choir is here definitely indicated. But Scharf and his followers as positively mention the north side in the same connexion.³ The picture is now on the south, and the Dean's row we may regard as a fixed point. The difficulty is the pulpit. In Sandford's Coronation of James II it is seen on the north side.⁴ This may be an engraver's mistake. But organs, we know, are moved, and pulpits may be movable. Dean Stanley enumerates no less than four pulpits before the one which stood in his day was set up.⁵ The fourth, used as he reminds us, by Dean Atterbury

¹ i, 62.

² Dart adds, however, pearls to the decoration of the shoes.

³ *Fine Arts Quarterly Review*, p. 27.

⁴ Both in the plan and in one of the illustrations. In 1687, however, when this work was published, the portrait of Richard was, as we have noted, at Hampton Court. Neale and Brayley, *History of Westminster Abbey*, accept Dart's view as to the position of the pulpit.

⁵ *Memorials of Westminster Abbey*, 5th ed., 1882, pp. 495-6. The return of the portrait to the Choir was due to Dean Stanley.

at the beginning of the eighteenth century, and now at Trotterscliffe near Maidstone, was on the south side of the choir. Plans exist in the Abbey muniment room which show this arrangement.¹ It was not disturbed till the medieval choir-stalls were removed about 1775, and at that time, also, the portrait of Richard went to the Jerusalem Chamber. From that day its history is known, and has been carefully recorded by Sir George Scharf in the essay in the *Fine Arts Quarterly Review* which has been here frequently quoted.

The second point raised by Dart's description concerns the state of the painting in his day. Of the damage to the lower part of it which has been picturesquely attributed to the rubbing of the wigs of successive Lord Chancellors using the stall beneath, there is no sign in Vertue's engraving. Presumably he ignored it, since it could scarcely have been produced in the five years between 1718 and 1723. In 1733 a Captain Broome painted the surface of the panel completely over.² His ineptitudes are seen in a later print in colour by John Carter published in 1786.³ Though Scharf considers this shows greater fidelity to the original than Vertue's work,⁴ there are many divergences, especially in the decoration of the green robe. In 1823 the portrait had again been recently cleaned.⁵ Before it was restored to its present state under the care of George Richmond, R.A., in 1866, the green robe had become blue.⁶

III. *The Lumley Portrait*

Finally a conjecture must be offered concerning a last problem which meets inquirers into the later history of the Wilton diptych. A circumstantial account exists of how Queen Elizabeth became possessed of a portrait of Richard II by gift from Lord Lumley. The story as told by William Lambarde,

¹ I am indebted for this information to the kindness of Mr. Lawrence Tanner, F.S.A., assistant keeper of the Abbey archives.

² The date of the Chapter order is 10th Mar. 1732-3. Mr. Tanner has kindly copied for me two bills paid by the Chapter: 'for taking down the Kings picture in the State Pew (April) and for putting it up again, (June) 1733,' and Capt. Broom's Bill 'for cleaning an antient whole length picture of Richard y^e 2nd, for gilding the background & repairing the whole'.

³ *Specimens of Ancient Sculpture and Painting*, p. 90. From a drawing in the possession of Richard Bull, Esq.

⁴ *Description of the Diptych*, p. 24.

⁵ Neale and Brayley, ii, 301.

⁶ *Fine Arts Quarterly Review*, p. 49.



Portrait of King Richard II in Westminster Abbey

Reproduced by permission of the Dean and Chapter



The true pourtructure of Richard the 2. King of England
and France, Lord of Ireland, and Prince of Chester. He
reigned 22 years, was deposed and murthred at Pontefract
the age of 35 years. Buried first at Langleys, and 14 years after by his son
removed to Westmynster, and there was honorably interred.

Portrait of Richard II engraved by Elstrack and published by Henry Holland in *Baziliologia* in 1618

Keeper of the Records in the Tower, bears the stamp of truth,¹ and must, we may fairly presume, refer to the second of the two portraits enumerated in the Lumley inventory drawn up in 1590.² The first of these is a large painting (7 ft. 9 in. × 4 ft. 6 in.) of the first baron receiving a writ of summons from the King. It is still at Lumley Castle, and appears to be an inferior production of the sixteenth century.³ The other is entered under the sub-head 'Pictures of a smaller Scantlinge', and was, to judge from other pictures in the list, a bust portrait. Lambarde came to the Privy Chamber at Greenwich on 4th August 1601 in order to present to Elizabeth his great book *Pandecta Rotulorum*, being an account of the records in his keeping. The talk chanced to turn to the reign of Richard II. Had Lambarde ever seen a true picture of him, the Queen asked, 'or lively representation of his countenance and person'. Then she went on to say that the Lord Lumley, a lover of antiquities, had given her a portrait which he had 'discovered fastened on the back of a door of a base room'. But in her view clearly it was not a 'picture such as be in common hands' but something choice, and she had had it placed 'in order with her ancestors and successors' in the gallery at Westminster. She would command Thomas Knyvet, the Keeper of her house, she promised Lambarde, to show it to him.

What was this portrait? If it was indeed unlike the 'shop' portraits of Richard, it could not have been the small half-length copy of the Abbey picture still at Windsor.⁴ So also the picture, once in the British Museum, and in the National Portrait Gallery since 1879, being a copy of the same original, fails in the qualities that Lambarde's story seems to demand. Sir Nevile Wilkinson⁵ thinks it may possibly have been the diptych, which must subsequently have passed away from the royal possession until it returned in the time of Charles I. Mr. Constable⁶ seems to confuse the two pictures entered in the Lumley Inventory, and, disregarding indications of character to be found in Lambarde's account, supposes Lord Lumley's gift to be a 'shop portrait'.

¹ Nichols, *Bibliotheca Typographica Britannica*, i, App. vii, 525–6.

² Printed in full by Sir Lionel Cust, *Walpole Society*, vi, 1917–18, pp. 21–2.

³ It is reproduced in the *Records of the Lumleys of Lumley Castle*, by Miss E. Milner and Miss E. Benham, 1904, p. 12.

⁴ I owe to the courtesy of the Assistant Librarian, Mr. F. E. Parsons, the information that this panel shows no features that are not in the Abbey portrait. Scharf notices only very slight differences. It measures 22½ × 17 in.

⁵ *Catalogue of the Wilton House Collection*, 1907, i, 67.

⁶ *Burlington Magazine*, July 1929, p. 36.

There is, however, one portrait of Richard which we know only in engravings, and I suggest that the original painting was Lord Lumley's gift. Elstrack's print (pl. xxiii) first appeared, so far as we know, in Henry Holland's *Baziliologia* in 1618. Sir George Scharf and later writers assert that the head is a close reproduction of the head in the Abbey picture, indeed an engraving of it. The face is undoubtedly the same face, but the portrait is not the same portrait. In *Baziliologia* the crown is different, the jewels are differently cut and arranged, the collar is altered. We have in addition to the jewelled band at the neck of the cape, a heavy jewelled collar round the shoulders which supports the Great George; the orb has lost its rod, the cape falls full instead of showing two folds only, and the robe beneath is powdered, not with a crowned letter R. but with a six-cornered decorative figure. No chair is to be seen. Can it be explained why an engraver having before him the Westminster Abbey portrait, or a simple derivative from it, should invent all these minute and elaborate variants? Moreover, though the face is very close to the original it shows the observation of a different painter. The eyes are more widely open, the nose is perhaps a little longer, the curls appear to be in larger locks.

The *Baziliologia* head published in 1618 was repeated in William Martyn's *Historie and Lives of the Kings of England* which appeared in 1638 (p. 109)¹; in a Dutch edition of Baker's *Chronicle* of 1649 (p. 218); in Sandford's *Genealogical History of England*, 1677 (p. 127), and so on till it becomes degraded, and barely recognizable, in such books as the later editions of Rapin. Nowhere is this Elstrack portrait associated with Westminster. It is met with only in the lives of sovereigns. It was no doubt based upon the Westminster head, but was nevertheless an independent work. The approximate date of the original painting can be inferred. It had been forgotten and lost sight of at some time in Lord Lumley's lifetime (1534?–1609), before it reappears in the inventory of 1590. It can scarcely therefore have been painted later than the beginning of the sixteenth century: but it is not earlier, since the Great George was not worn with the Garter insignia before the reign of Henry VIII.² It clearly belongs to the time when a multitude of jewels tempted the skill of court painters, and may have been the work of such an artist as produced the portraits of Henry VIII at Hampton Court and at

¹ It is not included in the earlier editions of 1615 and 1628.

² Ashmole's *History of the Order of the Garter*, ed. 1715, pp. 173, 181.

the Archdeacon's house at Christ Church, Oxford. This original has disappeared. Either it has perished, as so many panels have perished, from the attacks of wood-worm or from fire, or it may still lurk, unrecognized—perhaps once more returned to humble uses—in some unvisited attic, in patching a cupboard door.

Notes

The Winchester bowl.—At their January meeting the Trustees of the British Museum accepted on permanent loan the enamelled bowl found at Oliver's Mount, near Winchester, and published in this *Journal* (vol. xi, p. 1). The claims of Winchester were not ignored by the County Council, who made the decision as ground-landlords of the property, and in return for the loan the Trustees are having a reproduction made for the local museum. This is to represent the bowl as new, as no one has ever seen a complete example of the type, and the combination of golden and silvered bronze with blood-red enamel should produce a striking exhibit which will have special archaeological value. The County Council were wisely guided in this transaction by our Fellow Sir William Portal, who is chairman of the Council and Vice-lieutenant of the county.

Three brooches from Wiltshire.—The following discovery is communicated by Mrs. M. E. Cunnington. Among the objects from Cold Kitchen Hill lately given to the Wiltshire Archaeological Society, and now in the Museum at Devizes, are three brooches of unusual design. Cold Kitchen Hill, in the parish of Brixton Deverill, is a hill-top settlement that seems to have been inhabited from the early Iron Age (All Cannings Cross pottery, etc.) to the end of the Roman period. The three brooches are all alike and of bronze; two still retain their pins. Each is made of a thin circular plate of bronze, $1\frac{1}{2}$ in. in diameter. To the under-side two small projecting pieces are attached, one forming the catch-plate for the pin, the other a hinge. The end of the pin is curled round into three coils: an iron rivet passes through these coils and through a hole in the hinge plate, forming the pivot on which the pin works. Applied to, and covering the whole of the front of the brooch, is a thin sheet of ornamental bronze. They resemble, therefore, the well-known 'applied' type of Saxon brooch, which Mr. Leeds describes as made of 'hammered metal with the decoration embossed on a separate plate soldered to the face of the brooch' (*The Archaeology of the Anglo-Saxon Settlements*, 1913, p. 58).

The embossed design is reminiscent of a Roman coin, and is the same on all three brooches; two are identical in every respect, but in the third the detail varies slightly. The central figure of the design is a horse rearing or prancing; seated on its back is a warrior holding a round shield with a rounded central boss, the horse faces to the right, and the shield is borne on the right arm. In front of, and facing, the horse are three (possibly four) figures that may represent soldiers or captives standing in a row. Below the uplifted forelegs of the horse is a figure too indistinct to identify with confidence. It might be that of an enemy crouching and being trampled on by the victor, as on coins and gravestones of Roman soldiers. It has also been suggested that the figure is that of an eagle, but this seems on the whole a less likely interpretation. Above the horse are what appear to be three stars. The whole design is enclosed by an ornamental border of ribbed pattern. The thin embossed plates have in

parts become detached from the supporting metal plates and are broken and damaged, so that it is only possible to arrive at the design by comparing all three brooches. The various features may be traced on a number of Roman coins; perhaps some one familiar with the coinage might be able to identify the coin from which the design was derived.

The brooches were sent to Mr. Reginald Smith, who states that they are probably of the fifth century A.D. and 'barbaric versions of a Roman



Brooch from Wiltshire (2)

medallion or coin'. Mr. Smith refers to a somewhat similar design on early bracteates from Denmark (*Atlas for Nordisk Oldkyndighed*, Copenhagen, 1857, pl. i). What seems to be a brooch of the same type, but of slightly smaller size (1 in. diameter), was found on the same site some years ago. The applied plate has now entirely disappeared, but at the time of discovery 'a very small portion of a kind of egg-and-tongue moulding round the edge' was still visible (*Wilts. Arch. Mag.*, vol. 27, 286, fig. 8). Another brooch, also apparently of the same type, and of the same size as the three described above, but without its applied ornament, was found at Woodyates by Pitt-Rivers (*Excavations*, iii, pl. CLXXXII, fig. 17).

An Anglo-Saxon reliquary in France.—The Linguistic Society of Paris publishes in its thirty-second volume an interpretation of the runic inscrip-

tion on the Mortain reliquary by MM. Cahen and Olsen, with an appendix on its decoration by M. Osieczkowska. This gable-roofed casket of Northumbrian origin is preserved in the church of Mortain, Normandy, and is placed by the runologists between the years 660 and 700 or 725. The roof, surmounted by an equal-armed cross, has an angel with two birds embossed on the front and a runic inscription at the back, and the vertical front is divided into three panels with embossed busts of our Lord and archangels separated by vertical rows of Latin capitals naming St. Michael and St. Gabriel, the central figure being compared with those on the coffin of St. Cuthbert and in the Cerne MS. Attention is drawn to the fingers, which are excessively long and without articulation, as seen in Irish art under Coptic influence, but also on St. Cuthbert's coffin : their square ends are rather Anglo-Saxon, as Irish artists preferred curved lines. The use of Latin and runic characters on the same work of art is found again on the Ruthwell Cross of about 680. There are four photographic plates of the reliquary, which are supplementary to Sir Martin Conway's illustrations of other reliquaries in our *Proceedings*, xxxi, 218.

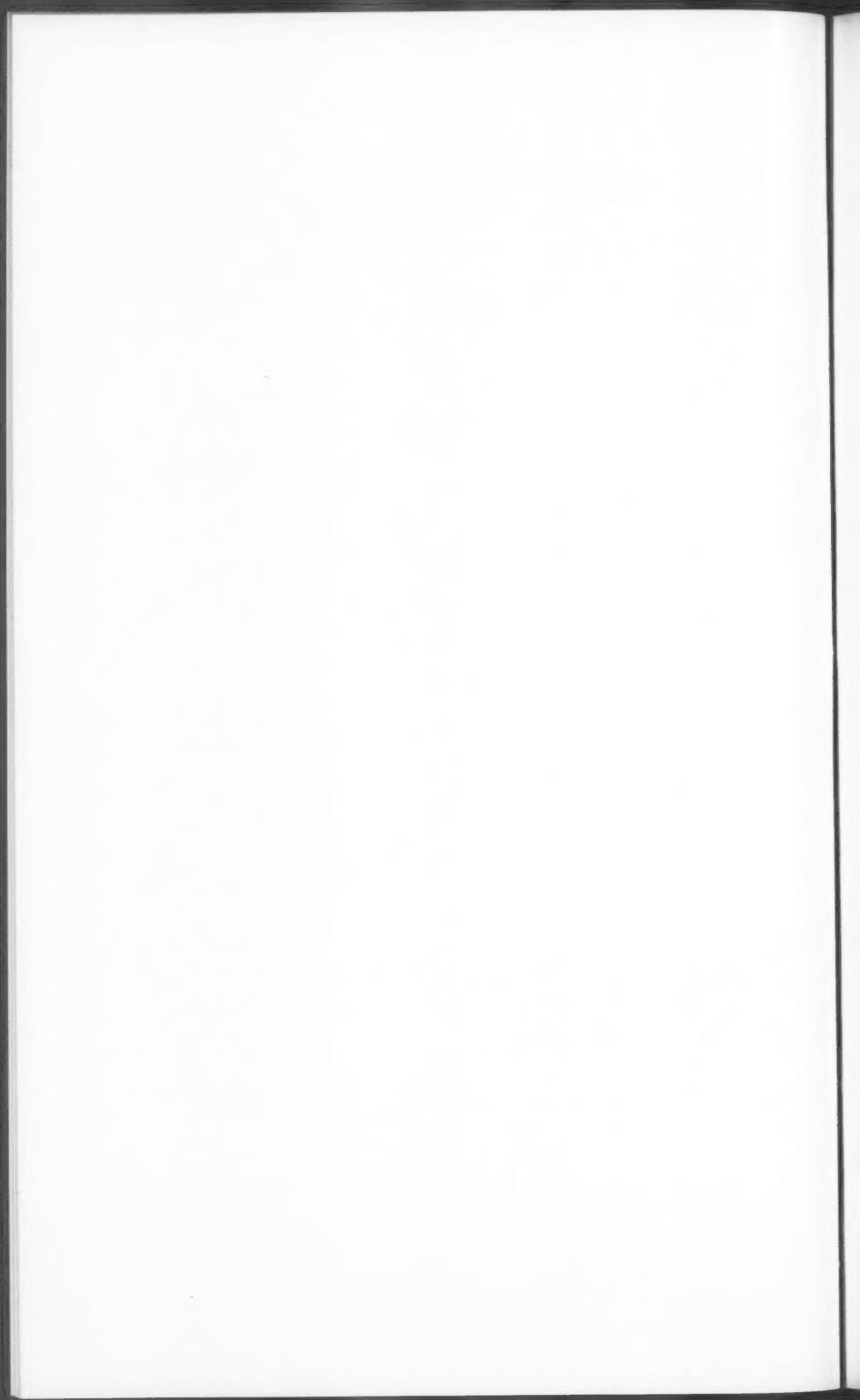
A Canoe from Stoke-on-Trent.—Our Fellow Mr. T. Pape, Local Secretary, reports that on 14th October 1930 as workmen were excavating for the laying of part of the city of Stoke-on-Trent main sewer down the Trent valley, they discovered a primitive canoe embedded in clay about 18 in. below the surface (pl. xxiv). The site is on Carmountside farm, about fifty yards south of the medieval fishponds made by the monks of Hulton Abbey, the line being taken from the centre of the fishponds parallel with the road. The height above sea-level is 422 ft., and it is where the river Trent, only a few miles from its source, used to run ages ago. Now the river makes a bend first west and then south about sixty yards from where the canoe was found. The section of the excavation showed the silt of the old river-bed.

The canoe, hollowed out from the massive trunk of an oak tree, has its sides almost parallel, is square-ended, flat-bottomed, with a square cross-section. The outer measurements of the sides at the top are approximately 7 ft. 6 in. and 7 ft. 3 in. The ends measure across 4 ft. 1 in. and 3 ft. 6 in. Both ends are squared, the narrower one being 9 in. in thickness while the broad bow-end is a foot thick. The narrow end is at right angles to the base of the canoe, but the thicker front part forms an obtuse angle with the flat bottom.

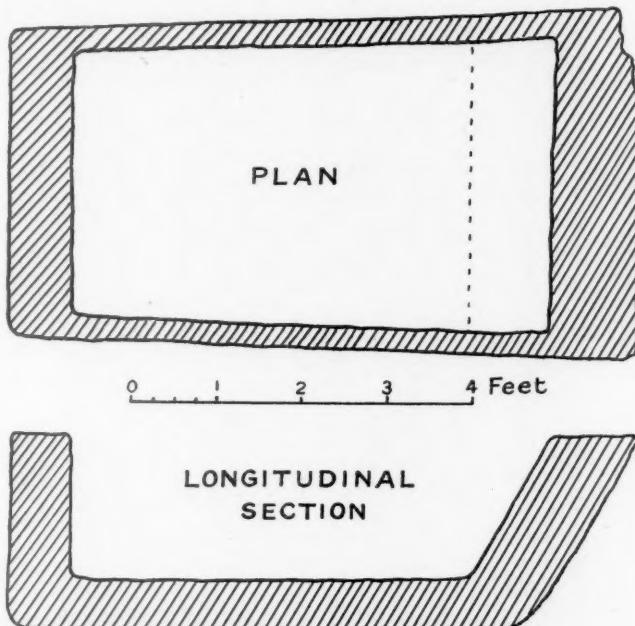
The sides of the canoe are much furrowed and softened by use, by the action of silt, or by prolonged immersion. On one side the gunwale varies from 12 to 15 in. above the inner level of the bottom. On the other side, where a big piece was broken away by a workman's pick, the gunwale is 21 in. above the bottom. Originally the two sides, which are vertical on both faces, were at least 21 in. in height and from 3 to 4 in. in thickness. The bottom of the canoe, which is from 6 to 8 in. thick, is flat inside and out, and almost rectangular. At the thick wider end a rounded central part is missing, most likely where a great knot has



Canoe from Stoke-on-Trent



fallen away. At the other end a smaller rounded part is missing, but this seems to have been part of the softer centre of the oak, which has rotted away. It is impossible to say whether there ever were any holes at the top of the sides for wooden pegs because the gunwales are imperfect. But most of the hollowing was done by fire. The bottom is almost flat



Plan and section of canoe from Stoke-on-Trent

inside, and charred, there being obvious traces of fire at the thick end. The squaring throughout has been done with some primitive tool.

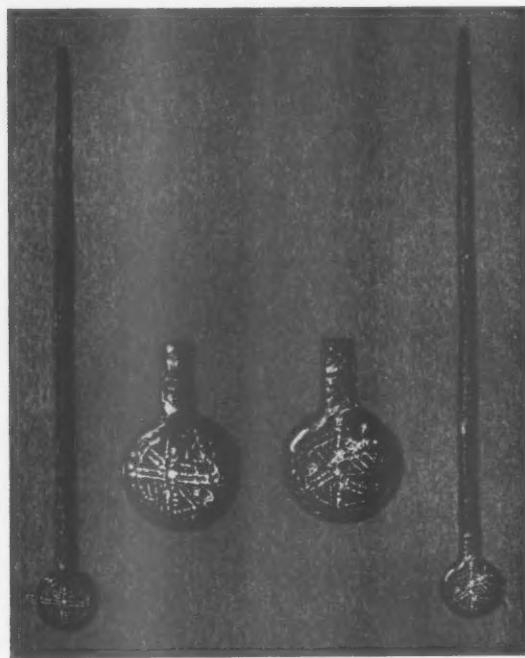
This antiquity has been removed to a yard belonging to the Corporation, and Dr. Cyril Fox's instructions for the preservation of primitive canoes have been supplied to the owner and the Town Clerk of Stoke-on-Trent.

Bronze pin from the Isle of Man.—Mr. P. M. C. Kermode, Local Secretary, sends the following note: When examining the ship-burial at Knoc y doonee in the north of the Isle of Man in 1925 (*Antiq. Journ.* x, 126) I was shown a bronze pin that had been found by Mr. Martin at the foot of the brooghs about half a mile north-west of the burial-mound. This is the more interesting as no other example has been recorded from the Isle of Man. The nearest approach to the Isle of Man pin appears to be that illustrated by Armstrong,¹ fig. 2, no. 2, from Clonmacnois and

¹ *Archaeologia*, lxxii, 71–86.

no. 3, of unknown provenance, which had an amber-bead inset on one face. Both of these, however, show slight protuberances immediately below the disc. His fig. 5, no. 11, is a brambled pin with rather elliptic head.

The present example measures $3\frac{1}{2}$ in. long and shows a disc $\frac{5}{8}$ in. diameter which is set on the same plane as the stem. Only the disc is ornamented,



both faces showing an outline cross with diagonal lines between some of the limbs; the lines are formed by slight indentations, and there is a larger indent in the centre of each cross. One face (A) shows in outline an 8-rayed cross surrounded by a circle also in outline, the upper and lower limbs passing through the circle. The lower segment is decorated by three diagonal lines, now worn down, and it is uncertain whether the diagonals occupied the entire space. The other face (B) is more badly worn but appears to have had a similar design, with the diagonals in the upper right and left lower quadrant.

The pin as compared with others would seem to date from the late ninth to the tenth century, and might possibly have been an ornament of dress in the household of the very Norseman whose remains were found in his boat in the burial-mound, which may date from about 950.

A Dug-out Canoe from Shropshire.—Mr. Pape also reports that last October another and much more important canoe was brought from Shropshire into the city of Stoke and carefully housed at the Sneyd Collieries.

The canoe was found some years ago by workmen engaged at the Madeley Wood Cold Blast Slag Co. when digging down near the Severn at Ironbridge. It was about seven feet down in clay. They stored it in a barn at the works, and it is now quite dry, but has a double central crack in the bottom and another is developing from the outside. The canoe has been most carefully and symmetrically fashioned from an oak tree.



Dug-out canoe from Shropshire

It has a semicircular section and curves rapidly upwards to each round pointed end, in shape, though not of course in construction, like an Eskimo kayak. In Dr. Cyril Fox's list it is of the Group III B type, exactly like the Horsey canoe which in 1926 was claimed to be unique.¹

In extreme length it is 21 ft. 8 in. and 19½ in. in width at the centre. Each rounded and pointed end is 5½ in. in circumference. At irregular intervals small holes have been drilled through the gunwale—from one end two holes 33 in. and 34½ in.; from them two more, 19 in. and 20½ in.; the next two 17 in. and 18 in.; then one large hole 47 in. away; two more 32½ in. and 34 in.; one last hole 39½ in. away. From this to the end is about 65 in. There are corresponding holes on the other gunwale.

The thickness of the canoe is nowhere except at the ends ½ in., and it is so light that one man could lift it. The owner has been given instructions for its proper preservation. The photograph, which I took on 22nd December, gives a very good idea of the careful workmanship necessary to construct such a canoe.

Excavations in National Monuments.—During the past year work on the National Monuments in charge of H.M. Office of Works has included the following:

Buildwas Abbey, Shropshire; Cistercian : On the south side of the nave foundations have been found of a large early fourteenth-century chapel with medieval gravestones.

Byland Abbey, Yorks.; Cistercian: Excavations have now been extended

¹ *Antiquaries Journal*, vi, 136-7.

to the site of the Infirmary, the remains of which have been completely uncovered. They include a thirteenth-century chapel at the east end, with north and south aisles, an aisleless hall with a large central hearth and other chambers. To the west of the infirmary, and adjoining the south end of the dormer range, a large kitchen with four fireplaces has been uncovered; it appears to have communicated with the south end of the frater by a passage. In the fifteenth-century the dormer sub-vault was subdivided and a range of chambers, each with a fireplace, built outside its eastern wall.

Titchfield Abbey, Hants; Premonstratensian: The site of the destroyed transept and eastern arm has been excavated. Each arm of the transept has three chapels, the inner pair projecting farther east than the others. The chapter-house was vaulted in four bays and three spans. Extensive remains of the fourteenth-century slip-tile pavement of the cloister have now been uncovered.

Pevensey Castle, Sussex: The medieval castle has now been completely cleared. It now appears that no part of the masonry of the keep is earlier than the second half of the twelfth century. It is a rectangular building set against the east wall of the Roman fortress, with a series of apsidal projections of a form apparently suggested by the Roman bastions. The north-east angle has fallen owing to the collapse of the Roman wall at this point. A remarkable number of stone shot has been found during the work.

Portchester Castle, Hants: The plan of the Norman forebuilding, containing a small chapel, has now been made clear, and it appears that the original access to the first floor of the keep was by a wooden staircase in two flights, some five feet in width, set between masonry walls. This was superseded by a stone staircase built against the east face of the forebuilding in the fourteenth century. The ditch round the Norman castle has been cleared and the piers of the bridge revealed.

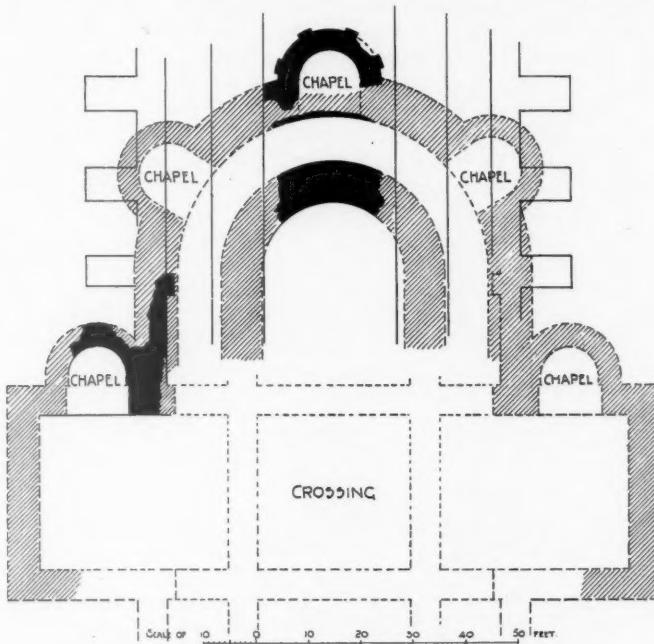
Beaumaris Castle, Anglesey: The moat-system round the castle has been cleared and the water readmitted. Remains of a small stone-walled harbour (with a mooring ring in position) have been found to the east of the main gatehouse. It is filled by the tide and is separated from the moat by a sluice-gate.

Battle Abbey—Sir Harold Brakspear, F.S.A., sends the following: The story of the Conqueror founding an abbey upon the site of the battle of Senlac Hill is known to all; also that when the monks who had the work in hand began to build it lower down the hill on the west side, where water and drainage could be had, he was exceedingly wroth, and he insisted that the church was to be begun at once on the site he had ordered, so arranged that the altar should be on the exact spot where King Harold had fallen in battle.

In the middle of the last century the crypt under the radiating chapels of an apsidal church was discovered and cleared out, and the approximate site of the high altar of this church westward of the crypt has since been pointed out as the spot where the king fell, in spite of this crypt being of

early fourteenth-century work and some 80 ft. to the east of where the high altar of the Conqueror's church could have been.

In 1929 Sir T. Troubridge, one of the trustees of the estate, arranged for some men under my direction to cut a trench in the middle of the church where the original east end might have been. The result was that some few inches under the surface the sleeper wall of the main



Plan of the original east end of Battle Abbey church

apse was found and the internal edge was traced in both directions. This sleeper is of an internal radius of about $13\frac{1}{2}$ ft. and is 8 ft. in width. A continuation of the trench eastward revealed the inside face of a concentric wall, showing that the original termination of the Conqueror's church was upon the peripteral plan.

If the high altar was in its proper position, in the middle of the apse, then the Conqueror's commands were carried out, for to this day this is the highest point on the site, which falls away from it in all directions, and so would have been the obvious place from which King Harold would have watched the battle.

Further investigations were postponed until August following when the middle trench was continued farther to the east. The result of this was that the outer wall of the easternmost radiating chapel was struck and followed inside and out, so that the complete plan of this chapel was

exposed. The chapel is $11\frac{1}{2}$ ft. in diameter with walls 4 ft. in thickness and had four pilaster buttresses on the outside face. One course of the external ashlar, for the most part, remains and shows the curious feature for a building of this date of the pilaster starting from the foundation without a containing plinth course. If there was a plinth then it must have followed round the pilasters at a higher level.

In spite of the foundation being only just below the level the site is difficult to clear owing to the number of trees and the multitude of their roots. The sites of the other two radiating chapels were looked for, but the aisle walls of the later church cut right across them and little evidence of them was found. Another feature of the original church, however, was found, and that was the apsidal chapel of the north transept. This has a radius of $5\frac{1}{2}$ ft. and has a chamfered plinth internally. The outer face was not able to be traced owing to the chapel having been squared externally at a later date.

Besides the features described a considerable amount of the later presbytery was brought to light, but a description of this work must remain over until the site can be further examined. It is hoped that it will be possible in the near future to have the whole area of the eastern part of the church cleared and laid out so that it can be seen by visitors.

Excavations in Norfolk: Summer 1930:—Dr. F. H. Fairweather, F.S.A., sends the following :

Binham.—Excavation of the south aisle of the choir was completed. The following were uncovered : (1) The south wall with two Norman buttresses. (2) Straight joint attachment of a square-ended chapel to the westernmost of these, the wall being the eastern end of a transept chapel. (3) The eastern end of the choir aisle, which was squared in the fourteenth century. This comprised the eastern wall with a window recessed to floor level, part (some 18 in. in height) of the base of the altar, standing in this recess, remains of tile flooring, and at a deeper level the foundations of the Norman apsidal termination, disappearing under the altar. This apse was semicircular both externally and internally. (4) Foundations of the arcade between choir and aisle. This, which by its measurement had seemed to predicate three bays, was found to consist of only two, this being attained by the use of a 9 ft. pier and an unusually wide arch to the west. (4) The high altar platform and south wall of the later square-ended choir. The platform was reached by four steps at its western extremity, and descended by one step at the east to what was presumably a sacristy, the tile floor of which was *in situ* in the part uncovered. The squaring of the choir was earlier than that of the south aisle chapel as the latter was butted against it.

Weybourne.—Foundations of the ruined early tower were excavated, together with their connexions with the old nave; the north transept and its chapel were cleared, and the slype, chapter-house, and subvault of dorter, with late domestic arrangements at its north end, all previously unknown, were exposed. Part of a building, probably the original reredorter, was also found, and a very small detached building to north of it.

Bawsey.—The eastern end of this ruined church, which possesses a pre-Conquest tower, was excavated, in search of an earlier termination than the existing ruined fourteenth-century chancel. The northern half of an apse was exposed, constructed of a sandstone similar to that used in the tower. Portions of medieval tile flooring were exposed during this work.

A Fourteenth-century Tomb from Little Malvern Priory Church.—Mr. G. McN. Rushforth, one of the Local Secretaries for Worcestershire, sends the following: One could hardly have expected to find an undescribed fourteenth-century tomb and effigy in so well worked a field as Worcestershire, one of the few counties for which the volumes of the Victoria County History are complete. It may, then, be worth while to mention here what is to be seen—mere fragments it is true—of one at Little Malvern. When Thomas Habington surveyed its antiquities in the days of James I the Priory Church still contained three tombs with effigies. The most important of these was against the north wall of the north transept, and is described as ‘a fayre and auncient raysed monument with the portraiture of a man all armed saving his face . . . on his ryght hand his wyfe nobly attyred’, etc.¹ All traces of the other two have vanished, but sometime in the last century all that was left of the tomb in the roofless north transept (which was outside the parochial part of the church) was carried into the neighbouring Court, and stored in a light cellar, where it still remains. Recently attention was drawn to it, and it was described by Mr. W. J. C. Berington, son of the owner of The Court, at a meeting of the Worcestershire Archaeological Society. His paper, giving full particulars, will appear in the next volume of the Society’s *Transactions*, and here it will be enough to say that the remains consist of the armed head of the male effigy, evidently belonging to the second half of the fourteenth century (pl. xxv), part of the lion on which his feet rested, and the two ends of the tomb (pl. xxv), each divided into five panels with cusped heads framing two female weepers between shields, once no doubt painted with arms, but now blank. The lost front of the tomb would show the male weepers in similar fashion. The work, as may be seen from the accompanying illustrations, is of good quality; and the weepers are characteristic and charming examples of a realistic and rather sentimental type found in the fourteenth century. Habington noted that the male effigy had the arms of Bridges (or Brugge, as it was generally written) on his breast, but his identity has not yet been determined.

The Barhams, Essex, wall-painting.—Mr. Nathaniel Lloyd, F.S.A., writes as follows: In vol. x, pp. 256–7, and pl. xxvi of the *Antiquaries Journal*, were published notes by the Rev. G. Montagu Benton and a reproduction of a photograph taken by Mr. T. Sanderson Furniss of a sixteenth-century wall-painting at Barhams Manor House, Essex. Mr. Benton suggested that the painting was derived from wooden panelling, but I notice that in the design of the octagons and in the introduction of pomegranates, etc., it is virtually a rude variation of the wood and papier mâché ceiling in ‘Cardinal Wolsey’s Closet’ at Hampton Court Palace,

¹ *Survey of Worcestershire* (Worc. Historical Society), ii, 192.

where are the same interlaced octagons with spaces filled with representations of fruits and flowers, etc.

The whole character of the design is earlier than panelling, having joiners' mitres, and whilst, no doubt, the paintings are later than the Hampton Court Palace ceiling, probably they are considerably earlier than the approximate date of c. 1600. I do not go so far as to suggest that the introduction of the pomegranate into decoration ceased with the divorce of Catharine of Arragon (whose badge it was), but there was a marked diminution in its use after that event (1529), for obvious reasons.

Second International Congress of the History of Science and Technology.—The Second International Congress of the History of Science and Technology will take place in London from Monday, 29th June, to Friday, 3rd July 1931, with the Science Museum, South Kensington, as its headquarters. Dr. Charles Singer will be the President. The Congress originated with the *Comité International d'Histoire des Sciences*, which was founded at Oslo on 17th August 1928. This body meets annually in Paris and organizes every three years a Congress in which persons interested in the history of science and technology are invited to take part. For the coming Congress the *Comité* has been fortunate in enlisting the co-operation of its parent body, the *Comité International des Sciences Historiques*, together with that of two other international Societies, the *History of Science Society*, Washington, D.C., and the *Newcomen Society for the Study of the History of Engineering and Technology*, London. The aim of the Congress is to provide opportunity for intercourse and exchange of thought between all those who are interested in the various departments of the history of science and technology. The programme will include morning sessions for the presentation and discussion of communications on the history of science and technology, afternoon visits to Kew Gardens, Down House, Greenwich, Barbers Hall, the Royal College of Physicians, the British Museum, the Natural History Museum, and the National Portrait Gallery, excursions to Oxford and Cambridge, and social engagements in the evenings. Further particulars can be obtained from the Honorary Secretary of the Congress, H. W. Dickinson, the Science Museum, South Kensington, S.W. 7.

Hoard of bronze implements.—Another founder's hoard has been unearthed in Kent, and was exhibited to the Society on 5th February (pl. xxvi). It came from a sandpit belonging to Mrs. Buckley at Bexley Heath, near the arterial road, and the discovery was made in 1930 at 15–20 ft. from the surface. Besides the selection on the plate, there were sixteen complete socketed celts without ornament and as many fragments of others, only one ornamented. A complete copper-cake and fragments were included, and the broken condition of many items shows that scrap metal was being collected to make socketed celts. The celts are the leading features, and all are looped: five with decorations are figured (*a, d, g, h, k*), two having curved ribs reminiscent of the winged type; another has four slight longitudinal ribs on one face only, and the plain specimens comprise four measuring 4 in. in length and probably from one mould, six possibly from



Head of the effigy, and weepers from the ends of the tomb,
Little Malvern church



Part of the hoard of bronze implements from Bexley Heath

another mould, and five of various shapes and dimensions, ranging in length between $3\frac{1}{2}$ and $2\frac{1}{2}$ in. A small socketed implement (*c.*), $2\frac{1}{2}$ in. long with an oval opening 0·7 in. long, might be called a chisel as it would have little power as an axe (cf. B.M. *Bronze Age Guide*, fig. 50 b). The knife (*b*), perforated near the back for suspension, is a British type (as in the Minster hoard, *Guide*, pl. III), but also represented in the Somme valley, and the gouge (*j*) is frequently found with hoards as it seems to have been used for removing the clay core from celts after casting. Mr. Newall communicates the discovery of celts at Cranborne, each with a similar gouge embedded in the clay core. The spear-head (*f*) consists of two pieces that do not belong together and has a pair of pin-holes in raised strips below the blade, also incised rings round the socket. About half the sword (*e*) is preserved, and belongs to a late but not the latest type; and there are sixteen imperfect celts and fragments. The mouths of the celts are almost square, and suggest (like the sword) a late phase of the full Bronze Age in Britain.

An unfinished seal-matrix.—Among the seal-matrices in the Salisbury Museum is one of which an impression is here illustrated by permission



Impression from unfinished
seal-matrix ($\frac{1}{2}$)

of the curator, our Fellow Mr. F. Stevens. It is of bronze and of the common six-sided cone shape with a pierced trefoil handle. It was found in the Salisbury drainage. Its interest lies in the fact that it is unfinished, the only parts engraved being the helmet and mantling, two panels of tracery enclosing the helmet and a couched shield. The spaces for the crest, arms, and legend are left blank. It seems clear that this is not so much a case of an unfinished seal as of a seal purposely left blank so that the crest, arms, and legend could be added later in accordance with the wishes of the customer. As such it is of considerable interest, as it appears to exemplify the manner in which ordinary small armorial seals were prepared, and so far this is the only instance of such a matrix that has come to notice. It appears to have been cast, which fact throws a further

light on the methods of the medieval seal-engraver. Its date is about the middle of the fourteenth century.

Treasure-Trove.—The negotiations which have been in progress for several years between the Treasury and the British Museum, with regard to the administration of Treasure-Trove, have now been brought to a conclusion, and a Circular, reproduced below, has been drawn up. The chief modification of the old system, from the public point of view, is that the finder obtains the full value of the objects found, without any deduction. The widest publicity for the new arrangements is desired. Copies of the Circular may be obtained on application to the Director, British Museum, W.C. 1.

TREASURE-TROVE

Objects of gold or silver which have been *hidden* in the soil or in buildings, and of which the original owner *cannot be traced*, are Treasure-Trove, and by law the property of the Crown.¹ If, however, the finder of such objects reports the find promptly, and it is decided that it is Treasure-Trove and therefore the property of the Crown, he will receive its *full market value* if it is retained for the Crown or a museum. If it is not retained, he will receive back the objects themselves, with full liberty to do what he likes with them; or, if he wishes it, the British Museum will sell them for him at the best price obtainable. The only way in which a finder can comply with the law and also obtain these advantages is by reporting the find promptly to the proper authority.

The proper authority is the Coroner for the District in which the find is made, for he is the authority who inquires 'of treasure that is found' and 'who were the finders' (Coroners Act, 1887, section 36).

Anyone, therefore, who finds such objects should report the find to the Coroner, either direct, or through the local Police, or by writing to the Director, British Museum, London, W.C. 1, who will communicate with the Coroner.

Coins and other ancient objects of copper, bronze, or any metal other than gold or silver are *not* Treasure-Trove, and finds need not be reported to Coroners. But the British Museum is glad to hear of such finds and, if finds are reported to the Director, will in suitable cases arrange for purchase or sale.

Any further information may be obtained by applying to the Director, British Museum, London, W.C. 1.

¹ Unless (as in some rare cases) the 'franchise of Treasure-Trove' has been expressly granted to a subject, in so far as finds in the particular locality are concerned.

Reviews

The Archaeology of Roman Britain. By R. G. COLLINGWOOD. 9 x 5 $\frac{3}{4}$.
Pp. xvi + 293. London: Methuen, 1930. 16s.

Twenty years ago Messrs. Methuen published two handbooks on Roman Britain by the late John Ward. These books, in spite of obvious defects, were well-planned and practical attempts to meet a definite need. That need, and the difficulty of fulfilling it adequately, has increased manifold since 1911. Intensive field-work and other research have indeed made the task a Herculean one; and it is to the credit of the same publishers that a Hercules has now been found to cope with it. His task may perhaps be described as a mixture of the quest of the golden apples and the cleansing of the Augean stables. 'Owing to the inaccessibility of our technical literature', writes Mr. Collingwood in his preface, 'our amateur antiquaries become more and more amateurish, foreign archaeologists lose touch with our work more and more completely, and even the best archaeologists in this country show signs of not knowing what each other has done. The time seems ripe for some one to make a first attempt to digest the mass of technical detail into manageable form; and that is the attempt which is represented by this book.'

Mr. Collingwood has achieved his purpose within the astonishingly restricted compass of 282 pages. He emphasizes at the outset that his book is 'strictly a handbook of archaeology, not a history'; and his method is essentially and necessarily that of concise classification. No classification of the kind is, of course, feasible save in relation to an historical background, but the more conjectural and subjective inter-relationships of archaeology and history are rigorously excluded. The material is thus, for the most part, of a kind that is likely to remain valid for an almost indefinite time; with a periodical revision, 'Collingwood's Handbook' is destined to serve many generations of students, and to serve them well.

Roads, camps, forts, frontier-works, towns, villas, temples, tombs, and hutments are reviewed in turn, and probably, on the whole, embarrassed the author less than the immense mass of 'finds' to which he has devoted the last six chapters of the book. He has classified his 'finds' under inscriptions, coins, Samian pottery, coarse pottery, brooches and weapons, tools and utensils; and it is to these chapters that the perplexed student will most readily turn for solace. The chapter on coins, in particular, is a brave attempt to illumine the most mysterious of sciences, whilst that on inscriptions, accompanied by a select list of abbreviations, is likewise a masterly summary of its subject. But in these chapters the most original contribution to Romano-British archaeology is the classification of brooches; 118 examples are illustrated, and they are grouped under twenty-four lettered types. This represents the first comprehensive attempt to establish a systematic nomenclature for our Roman brooches. Some such classification is long overdue, and that suggested by Mr. Collingwood, however it may be modified and extended, is a permanent addition to the mechanism

of Romano-British studies. The insistent need for brevity compelled the author to exclude any classification of the penannular types, although these are considerably less devoid of interest than is commonly supposed. It may be hoped that, encouraged by the inevitable success of this preliminary attempt, Mr. Collingwood will, in the fullness of time, produce a monograph that shall do for Romano-British brooches what the celebrated 'Oswald and Pryce' has done for Samian pottery.

Amongst the earlier chapters, those dealing with the various frontier-defences and forts for the most part traverse well-trodden ground; but it is encouraging to note that the three long-neglected legionary fortresses of York, Chester, and Caerleon are at last beginning to take something more than a merely titular precedence. The scientific study of our Romano-British towns still lags sadly behind, and the chapter on this subject reveals the bareness of the land. For example, of the large number of Roman town-defences in this country only three or four had been even approximately dated when Mr. Collingwood wrote, and the evolution (if any) of the forms of Roman civil architecture in general is still unknown. On the other hand, Mr. Collingwood offers a classification of certain of these forms which gives a special interest to his sections on town and country houses. Between the two groups, he makes certain distinctions which have not before been clearly stated. In particular, he advocates the abolition of the term 'courtyard-house' as applied to the closely knit quadrangular plans found from time to time in Romano-British towns, and, like the so-called 'commandant's house' of the forts, related directly to the quadrangular peristyle plans of the Mediterranean lands. How far the distinction on which he insists between urban houses, with flanking corridors and end-entrances, and country houses, with similar corridors and side-entrances, can be maintained is arguable. Moreover, the position of the so-called 'basilical' or aisled type of house in the series is by no means clear, and it may ultimately be found that this type was imported from Germany comparatively late in the Occupation. But, whatever the final solution of these and other problems, Mr. Collingwood's lucid statement of the main points at issue marks a definite advance in knowledge.

In a book of this kind, covering an immense range of literature and material, it is inevitable that selection must be arbitrary. It is proportionately easy for the individual critic to suggest modifications and additions. On the architectural side, a future edition might well be strengthened by a section somewhat on the lines of the 'Methods of construction' chapter in Middleton's *Ancient Rome*. A plan of a forum and basilica and a page of town-gateways could profitably be included. The erroneous plan of the West Mersea cartwheel-tomb in fig. 36 is presumably taken from Ward and is worth correction. The statement, on p. 97, that the river-wall of London was built of new material certainly does not apply to the western portion of that wall. The assertion, on pp. 111 and 113, that the normal Romano-British house probably possessed no upper story requires some modification; the main walls of Romano-British buildings are generally substantial enough to carry

an upper story with ease, and it is not uncommonly possible to distinguish, in the foundations of a Roman house, those which were specially prepared to carry some such heavy superstructure. Moreover, classical houses seem normally to have included at least a partial upper story. Mosaics and wall-paintings are scarcely mentioned, and may be thought to deserve a paragraph or two. And a note might be added on Roman inns, although here we admittedly approach the borderland of conjecture.

Lastly, a word of gratitude is due for the very liberal allowance of drawings, mostly prepared by the author himself on standardized scales, and all of them clear and useful.

R. E. M. W.

The Prehistoric and Roman Remains of Denbighshire. By the REV. ELLIS DAVIES, M.A., F.S.A. 10 x 6. Pp. xxiii + 426. Cardiff: Lewis, 1929. 21s.

This is a royal octavo volume containing 418 closely printed pages of text, prefaced by 23 pages of Lists of Contents and of Illustrations and followed by an index of 8 pages. It is well illustrated by 146 drawings and photographs and has a folding map of the county, $\frac{1}{2}$ in. to the mile, at the end.

The object of the book is to provide as complete a descriptive catalogue to date as possible of the earlier antiquities of the county. This is compiled on the lines of the Inventory of Ancient Monuments of the County of Denbigh issued by the Royal Commission fourteen years ago, except that all medieval antiquities are excluded and the catalogue is considerably amplified by new discoveries and by fuller details, especially bibliographical. These earlier antiquities are defined by the title of the book as 'Prehistoric and Roman'. But this description is not a happy one, for, as a matter of fact, the county is conspicuously deficient in Roman remains with the exception of portable relics—no Roman camp or fort or 'villa' or milestone has yet been discovered within its boundaries; it has one Roman factory at Holt on the Dee and two Roman roads cross it—that is all that its 600 square miles can show. With these exceptions, all the sites described are purely native, which is a point of considerable importance. A better title, therefore, would have been 'Prehistoric and Romano-British Remains of Denbighshire'.

The author was fortunate in having much material ready to hand as a foundation upon which to build: first the Royal Commission 'Inventory' for the county; secondly the very numerous records in the 84 volumes of *Archaeologia Cambrensis*; and thirdly the maps of our British Ordnance Survey, Old and New, which are mines of information. In addition to these published sources, many manuscript collections are available, notably those left by Edward Llwyd in the seventeenth century, as well as the original letters received by him from his local correspondents, and also the MSS. relating to Wales in the British Museum Library, as catalogued by Mr. Edward Owen. All such sources have been ransacked with praiseworthy energy by the author, and used to good purpose. But work in the study has been profitably supplemented by observation in the field. Our author is an ardent field-worker and has made a point of himself

inspecting every antiquity now extant, be it a site or be it a portable object, which he describes in his book. This is no mean achievement and has involved years of travel up and down the country, chiefly on foot and on a bicycle. His assiduity in ferreting out the present whereabouts of every known 'find' is a notable feature of his work.

The county of Denbigh covers an area of over 600 square miles. Of this a large part consists of mountains, hills, and uncultivated elevated tracts, which remain covered with peat, gorse, or fern. Up to the year 1790 as much as one-half of the county consisted of waste land. Therefore, in the absence of the plough over so large an area, Denbighshire is a favourable district for the preservation of early antiquities.

Following a useful introduction of twenty-six pages, which enumerates the more important remains according to classes, Mr. Davies proceeds to describe in detail over 500 antiquities appertaining to the county. Some of the portable antiquities are, one is bound to admit, of but small significance. These remains are classified under parishes, and these again are arranged in alphabetical sequence. The position of every site and find-spot is carefully defined within the parish, and the number of the 6 in. Ordnance Survey Sheet is usefully added. It is unfortunate, however, that no clue to the position of the parishes catalogued is given to enable a reader, unfamiliar with the district, to find them on the map. It would have been helpful if the position N., S., E., or W., together with the distance from some well-known town, had been stated. The majority of the descriptions are, necessarily, quotations or condensed quotations from *Archaeologia Cambrensis* and other sources, though in the case of new discoveries they are of course original. A little more care in condensation should, however, have been exercised in some instances—e.g. on page 31 the present writer is made to say that a 'berm' outside the wall of a hill-fort is '18 ft. thick and 4½ ft. high', which he certainly did not. A strong point in the book is the detail of bibliographical reference which it gives. But the references are not always reliable, e.g. on page 185 it is stated that Moel Fenlli is first mentioned by Camden in 1600 and that his name for it is Moil Enlli; but what Camden wrote in 1587 is correctly stated in *Arch. Camb.* 1921, p. 244.

The descriptions are accompanied by illustrations, whenever obtainable. It would have been better if the sources of all borrowed figures had been appended, but the author's name is only given in very few instances. The preface forestalls criticism of many plans of camps reduced from previous writers' standardized drawings to all sorts of scales; other original plans 'based upon the Ordnance Survey Maps' are poor copies; and in some instances original plans are introduced, as on page 183, where a much better published one is available. The map has the sites of the various antiquities and finds marked by appropriate signs in red. But as the book catalogues the remains under parishes, it is unfortunate that no boundaries for these parishes are shown upon the map, especially as many of them cover large straggling areas far away from their names as printed. Also the omission of contours leaves much to be desired in a map for archaeological purposes.

Nevertheless the author is to be congratulated upon his considerable achievement. The book should prove of the greatest interest to residents in the district of which it treats. It should also be of value to the increasing number of archaeologists who are students of distribution. It is to be hoped that Mr. Davies may some day produce a volume for the county of Flint, in which he is now resident.

WILLOUGHBY GARDNER.

The Sanctuary of Artemis Orthia at Sparta. Excavated and described by members of the British School at Athens 1906–10. Edited by R. M. DAWKINS. $10\frac{3}{4} \times 7\frac{1}{2}$. Pp. xviii + 420, with frontispiece, 207 plates, 148 illustrations in the text. London: Macmillan, 1929. £5 5s. net.

This volume, issued by the Society for the Promotion of Hellenic Studies on the occasion of its jubilee, is a complete and judicious record of excavations that did much to fill a blank; for until 1906 little was known about the native art and industries of Laconia. Pessimists, from Thucydides onwards, had always considered Sparta an unpromising site, but the British School went there none the less, and in its first season hit upon a temple of much historic interest, with more than the usual quantity of votive offerings. Only a selection of the finds could be illustrated in the reports that appeared year by year in the *Annual* of the School, but now we are given the whole of the evidence, classified, digested, amply illustrated. The book is edited by Professor Dawkins, who was in charge almost from the first, and devoted five seasons to the work. Unlike most Greek temples this of Orthia was built in a hollow, which resulted in exceptionally good stratification. Here Mr. Dawkins and his assistants (whose quality can be judged from the chapters that five of them contribute) applied for the first time on the mainland the patient thorough methods developed on Cretan sites, and elaborated them as they went along. So everything possible was got out of the site, not only a multitude of objects in many materials, but a detailed record of their context and sequence. Time was when such wealth of material would have filled at least one folio volume of text and another of plates. These authors have compressed the essential facts into a single quarto, of which illustrations form a good half. They refrain from general discussions of Spartan history, art, and religion, which can be better treated when the finds from other sites in the district are fully published. Emphasis is laid throughout on the stratigraphic evidence and its interpretation in terms of chronology. A supplementary note on method will be found in the *Journal of Hellenic Studies*, 1930, p. 329.

In the first chapter Mr. Dawkins traces the history of the sanctuary from the first settlement of Dorians at Sparta, probably in the tenth century B.C., to the close of the fourth century A.D. Geometric pot-sherds and remains of animal sacrifices show where the newcomers established the cult of Orthia in a moist nook beside the river. Above these are foundations of a built altar, the first of four that succeeded one another. By 800 B.C. there was a temple, a modest frame-building of timber and sun-dried brick. About 600 B.C. the third altar and the second temple were built at a higher level, perhaps after a disastrous flood, and

a mass of earlier offerings was sealed beneath a layer of sand, roughly marking the free space round the temple and altar. May we conjecture that the interval between the plateau of sand and the enclosure wall was occupied by trees? Such a sacred grove would account for the 'curious and unexplained'—because tortuous—course of the great drain that was carried through this region about 250 B.C. Still later in the Hellenistic period the temple was rebuilt, perhaps as part of the movement which restored the constitution of Lycurgus and revived his discipline. Musical and athletic contests for boys were part of the festival; and one event, the scourging at the altar as a test of endurance, became famous throughout the Graeco-Roman world. For the comfort of visitors to this cruel show, in the third century of our era a theatre was built round the altar. It obliterated evidence of the later Hellenic period, for which the inscriptions of Roman date, incorporated in its structure, are a poor exchange. Much of this abnormal building, already a wreck, was removed to give access to the archaic deposits below, but Mr. Dawkins provides a lucid account of its architecture.

Our Fellow Professor J. P. Droop writes on the Pottery, with excellent drawings by himself. Sparta had her own indigenous fabric from the ninth century, developing from geometric into successive Laconian styles which this excavation has enabled him to classify and date. The orientalizing fashion of the eighth and seventh centuries culminated in a class of polychrome vases that used to be assigned to Cyrene; his arguments for their Spartan origin are now generally accepted. This ware was exported to distant parts of the Greek world; so too, as Mr. W. S. George and Mr. A. M. Woodward show in their account of the architectural terracottas, Sparta furnished painted tiles to Olympia and other places in the Peloponnese. Another branch of local ceramic art, the votive masks, was studied by the late Guy Dickens, who had some 800 examples before him, whole or fragmentary. They were copies for dedication of actual masks worn in dances, the favourite types being 'old women' and 'warriors'. This art, like that of the vase-painters, still flourished in the half-century 600–550 B.C., while ivory-carving, which had been practised at Sparta since the eighth century and had attained remarkable vigour and range of subjects, died out about 600, perhaps because the supply of raw material was cut off. Professor Dawkins describes the ivories, the richest series yet found in Greece, and the mass production of seals and pins of bone in the following period, devoting to them 88 plates. Throughout the pen-drawings and half-tones are good of their kind, and difficult subjects are shown by both processes. The largest class of offerings, the lead figurines, over 100,000 in number, are discussed by our Fellow Mr. A. J. B. Wace. They begin in the ninth century with copies of jewellery—real jewellery also occurred—and ramify into endless variants, divine, human, animal, inanimate, in fact a vocabulary of Peloponnesian religious art. The discs with punched central hole (pl. cc, 23–7) were probably meant for cymbals, and the puzzling 'grids' may stand for textiles of some kind. A chapter headed Miscellaneous includes an excellent note by Mr. Woodward on the iron spits, known

from literature as Spartan currency, of which many fragments were found. His long chapter on the inscriptions supplements and at times corrects the section devoted to this site in *Inscriptiones Graecae*, v, 1 (published 1913). Lastly Professor H. J. Rose sums up what can be inferred about the goddess and her cult, with the laconic brevity that is so fittingly the key-note of the whole book. He believes that Orthia was a Spartan, at all events a Dorian Goddess in origin, and came to be identified with Artemis because both were deities of fertility. More might have been said of the evidence supplied by the offerings. Thus the preponderance of rams among the ivory carvings of animals and of horses in certain other classes shows that the goddess was helpful to sheep-farmers and horse-breeders, of whom there were plenty in Laconia. It must have been for an audience of stockbreeders that Alcman described a goddess—this goddess?—as keeping a flock of lions and making lion-milk cheese: a touch of boisterous humour that fits with the impression left by some of the remains of archaic Spartan art.

R. C. B.

Facsimiles of Early Charters from Northamptonshire Collections. Edited by F. M. STENTON, F.B.A. 10 x 6*½*. Pp. xxv + 179, with 65 plates. Northamptonshire Record Society, Vol. IV. 1930.

The Northamptonshire Record Society may congratulate itself on possessing such a secretary as Miss Wake, and such a vice-president as Professor Stenton. They have shown how much of the ancient history of an English county may be recovered by the exploration of private archives. All but two of the documents described in this volume are preserved in Northamptonshire, and seven-eighths of them are in private hands, so that this volume is even more eloquent of the good nature and public spirit of the local owners of documents than of Miss Wake's zeal or Professor Stenton's scholarship. It is hard to speak too highly of these, either. The volume is a fitting pendant to Mr. Salter's Oxford Charters and ought to provoke other counties to jealousy, and pave the way to a *corpus* of facsimiles of all original charters in England at least down to A.D. 1200.

The facsimiles appear to be in collotype and are satisfactory, though some of them, notably the splendid foundation charter of Revesby Abbey which forms the frontispiece, suffer from excessive reduction. The sizes of the originals and the diameters of the seals are in all cases stated. Plate xxxiii is specially interesting from the light which it throws on medieval forgeries. It displays an original charter of William Mauduit of 1180-9 which has been amended, early in the next century, by the insertion of a warranty clause. So we have, on the same page, a new charter in thirteenth-century writing with the added clause, authenticated, to all appearance, by a fresh impression from the matrix of the original seal. Plates viii and x offer a curious puzzle. These two charters of the early thirteenth century purport to have been written by the same clerk, Lewis, who describes himself, in the second, as of Rockingham. But the handwriting differs so widely that it is hard to believe that the writer can be the same. Yet the identity of the name and the slightly unusual 'qui hanc cartam scripsit' in two charters nearly contemporary and relating to

the same place, seem to leave no doubt. Still, many people in the sixteenth century wrote two hands, and it is not impossible that Lewis may have been similarly accomplished.

The charters relate to twelve other English counties, and to Brittany, as well as to Northamptonshire, and many of them were title deeds of religious houses : Revesby, Thorney, Bourne, Nun Monkton, St. Neot's, Hinchinbrook, Delapré, Biddlesden, Lenton, St. James's, and St. Andrew's, Northampton, and the hospital of St. Leonard in the same town. The foundation charter of Lenton is at Paris, among the charters of Cluny, and is introduced partly because it relates to Courteenhall, and partly because of its intrinsic interest as a solemn charter of Henry I and so something of a rarity. Some of the private charters are also interesting for their form. In pl. xxii Thurstan, the priest of Hemington, offers his grant of the church on the altar of St. Neot in the presence of his brother Richard, who joins in the grant after having been compensated by his brother for his claim to a share in the church. Incidentally this charter shows how family livings were treated in the twelfth century. For not only does Richard's claim to the church suggest that his father had been the incumbent as well as the patron, but Thurstan mentions his own son Roger who is to have and actually did have the church after his death. The charter of Simon de Boisrohard (pl. xxxii), endowing his wife Haweis, exhibits some curious Franco-Latin. The word 'creis' used to indicate the 'morning-gift' which supplements the dowry is satisfactorily explained by Professor Stenton as equivalent to the Latin 'incementum'. I am less satisfied with his rendering of 'leuges' (pl. xliv) as meaning 'white poplars' and am tempted to read 'lenges' and suppose it to be a form of 'linch'. It would extend this review unduly to comment at length on the subject-matter of the charters, which is of interest as showing the persistence of Danish names (though less than in Lincolnshire) and the survival of English tenants on something like equal terms with their conquerors. The frontispiece, with its full account of the compensation of under-tenants affected by the foundation of Revesby, is singularly valuable. It may be suggested that pl. xliv with its unusual grant of a rent to Lincoln Cathedral may be a response to King John's appeal, at the beginning of his reign, for contributions towards the rebuilding. Attention may be called to the phrase 'justicia errans', familiar from the 'Dialogus', in pl. xx, a writ of Henry II, and to 'in exercitu et chevalche' in the Breton charter of 1160-6 (pl. v), which is not, I think, 'abnormal' in French charters. Again, the female name which Professor Stenton reads as Ivetta, seems to me, despite his expressed opinion, to be more likely to be 'Juetta' or 'Juet', since the surname Jewitt is well attested in England, and Sawtry St. Judith in Huntingdonshire is sometimes found as 'Sawtry Juet'. CHARLES JOHNSON.

The City Wall of Imperial Rome. By IAN A. RICHMOND. 9½ x 6.
Pp. xiv + 279. Oxford ; at the Clarendon Press, 1930. 42s.

The historical interest and importance of the Walls of Rome have often been insisted upon in modern times. It is not too much to say that they

preserved the integrity of the Eternal City through the Dark Ages. Almost anything might have happened had Rome, with no natural defences, remained an open town; though its sacred sites, of primary importance to Latin Christianity, would surely have always obtained some protection. Yet, with the exception of a French scholar of the sixteenth century, Nicholas Audebert (the MS. is in the British Museum), antiquaries had paid little attention to this great monument till Sir William Gell illustrated and Antonio Nibby described it in their book *Le Mura di Roma*, published in 1820, of which only about a third was devoted to the existing or Imperial Wall, and its origin was erroneously ascribed to Honorius instead of to Aurelian. Since then there has been no systematic study of the subject, and the Director of the British School at Rome can claim that his book is the first complete and scientific account of the Imperial Wall, an historical monument which ranks in importance with the most famous ruins in the city. It is no small credit to the School that, like his predecessor Dr. Ashby with his work on the Campagna, Mr. Richmond has added to the library of Roman topography a volume which has every mark of permanence, and is not likely to be replaced. Technical as much of it is, the freshness and vitality of his treatment make it always readable and interesting. His method is at once simple and scientific. Abandoning the old idea of a perambulation of the wall as being confusing and uninforming, he first states the literary evidence that has reached us in histories and catalogues about its origin and vicissitudes. Next he examines the actual structure, classified under periods, each of which contains subdivisions. Finally he compares the two sets of data, and draws the inferences and conclusions which enable him to trace the true architectural history of the wall. Every one who is familiar with Rome knows that the wall consists of a curtain with an arcaded open gallery behind it, set on a solid base and surmounted by a rampart-walk, the whole being interrupted at intervals by projecting towers and gates. One of the most remarkable points that Mr. Richmond has brought out is that Aurelian's original wall was confined to the solid base, 20 ft. high, and that the upper galleried structure is the work of Maxentius. The former was run up quickly by the city gilds (for soldiers could not be spared from the frontiers) under threat of barbarian invasion. The latter, which takes its place among the great buildings of Maxentius, was part of his preparation for the inevitable conflict with the rival emperors. And had he been content in 312 to meet Constantine behind the new ramparts, the result might have been different. But circumstances which elude us in our meagre historical authorities forced him to fight in the open and lose, not only his life and throne, but the cause of the old religion as well. A third period coincides with a new barbarian danger, the Gothic invasion of Alaric in the reign of Arcadius and Honorius, when the new work mainly took the form of strengthening or reconstructing the principal gates. The last repair and reorganization of the wall in ancient times was connected with Justinian's recovery of Italy in the sixth century, when Belisarius successfully held the city against the Goths in 537 ('a

vindication of the policy of Maxentius'), and recaptured it in 547 after Totila had, as Mr. Richmond shows, tried to undermine the wall by digging away its lower facing. The way in which Belisarius hastily stopped the gaps by masonry taken from ancient tombs and buildings, and so saved the wall, is still visible in many places. It is not part of Mr. Richmond's plan to follow the history of the wall beyond this point, but there are many incidental references to its fortunes in later periods down to our own day. We can remember a time when it looked as if, in spite of protests, the walls were doomed to disappear under the necessities of uninterrupted communication between the parts of a great modern capital which had grown up on both sides of them. Of late the situation has improved. 'The wall is safe. It is breached, but not razed, and further decay is satisfactorily arrested.' Mr. Richmond cannot approve of everything that has been done, but then, as he tolerantly remarks, 'methods of restoration rarely win whole-hearted approval'.

More than half of the book is devoted to a minute examination of the gates. Into this, in some ways the most original and valuable part of Mr. Richmond's work, it would be impossible to follow him here, for his accounts, especially of the great gates, such as the Porta Appia, must be studied with the help of the photographic illustrations and his own architectural diagrams and plans to realize how skilfully and convincingly he has made them tell the story of their history and construction. The curtain walls and towers naturally take up less space. A curious and interesting section is devoted to the system of *necessaria* (garderobes), with a reference to similar arrangements in Norman castles. Finally we may remark that, in the interests of all classes of readers, English versions of all quotations in ancient and foreign languages are given in the notes.

G. McN. RUSHFORTH.

Scratch Dials: their description and history. By DOM ETHELBERT HORNE, F.S.A. 6 x 4 $\frac{3}{4}$. Pp. viii + 72. London: Simpkin Marshall, 1929. 2s. 6d.

This little book, which is a revised and expanded reprint of Part I of the author's *Primitive Sundials*, published in 1917, gives a simple and straightforward account of the dials which are to be found on so many of our medieval churches, and which have not only aroused curiosity, but given occasion to a variety of fanciful explanations. The credit for the first unequivocal pronouncement for their dial-character seems to be due to the late Dr. J. C. Cox in 1910, but after reading Dom Ethelbert Horne's lucid account, the wonder is that any one ever thought them to be anything else! The author chooses the term 'Scratch-dial' rather than 'Mass-dial' to describe them, on the ground that they were designed not only to show the hour of the 9 a.m. Mass, but that of other services as well; but surely if the Mass-hour was the *raison d'être* of every such dial, as it seems clear that it was, 'Mass-dial' has something to say for itself, as against 'Scratch-dial', which seems to imply something even slighter than these dials actually were.

A valuable point is the distinction between these dials and the Saxon

sun-dials, which were designed as time-keepers generally, and were as a rule of much more finished workmanship. The author dates the Scratch-dial during the long period which came between the disuse of Saxon sun-dials, owing to the rebuilding of the churches on which they had been placed, and the introduction of clocks and clock-time (as distinguished from the canonical hours), which he places at the close of the fourteenth century, though the change was naturally a slow one. He traces the origin of these dials to Normandy, where numerous examples are still to be seen ; but until we know the relative age of the Norman and English examples, it is at least possible to believe that so simple an expedient evolved naturally out of the obvious need for some time-indicator, in the two countries independently.

It is to be hoped that the publication of this book, which is likely to be the last word on the subject for a long time to come, will induce every one who knows of one of these dials which has not already been photographed, to secure that it shall be so recorded, before time, the 'idle boy with a knife', or the 'restorer' have obliterated it altogether.

W. G. C.-M.

Cardiff: from the coming of the Romans to the dominance of Cromwell. By HERBERT M. THOMPSON. $8\frac{1}{2} \times 5\frac{3}{4}$. Pp. xv + 213. Cardiff : Lewis, 1930. 12s. 6d.

The law relating to ancient and historic monuments in this country is about to be recast, giving greater powers of protection to the State. Such extended powers are essential if visible remains of the nation's past are to be preserved, but their utilization depends on the extension of interest in these things among the general public. In this important task none do better service than those who are writing the history of cities, of towns, or of parishes : they create interest in antiquity, and probably reach and hold a wider public than others engaged in general historical or archaeological writing. Mr. H. M. Thompson, who has written a praiseworthy work on the history of Cardiff, thus deserves our thanks. He is an Honorary Freeman, and sometime Alderman, of the City of Cardiff.

The vicissitudes which Cardiff as an inhabited place has undergone are remarkable. The site, bordering the estuary of the Taff, convenient for sea-going ships, was apparently first occupied in the first century A.D., as finds of Roman pottery testify, while at the close of the third century a stone-walled fort, of Saxon shore type, was built. When the menace to the Roman organization in Britain shifted from the highlands to the sea, the fort (whose name is unrecorded) seems to have replaced Caerleon as the most important military centre in South Wales. Of its history, from the breakdown of the Roman power to the eleventh century, practically nothing is known. It was probably long deserted ; its walls were stripped of their facing stones by stone robbers, while its neighbour Llandaff, a cradle of early British Christianity, attracted to itself such culture and such means of record as the age and the district provided. The early history of this Bishop's See is dealt with by the author, Llandaff being within the city boundaries of Cardiff. Place-name evidence suggests that

the area adjacent to Cardiff Castle may have been a trading settlement of the Vikings in the latter part of the Dark Ages, but for definite recorded occupation we must await the close of the eleventh century.

In 1086 or thereabouts, then, Robert Fitzhamon, one of the followers of William the Conqueror, having a good eye for a military position, seized upon the site which the Roman had appreciated before him, and built, within the Roman defences, a motte and bailey castle of earth and timber, of characteristic Norman type, which was subsequently extended to include the entire Roman fort.

The chequered history of the great men who were Marcher Lords of Cardiff and Glamorgan, down to the time of Henry VIII, is described, with the concomitant development of the town of Cardiff under the shadow of the Castle, as indicated by its charters and topography. The Civil Wars, as they affected Cardiff, are discussed with ample documentation, and the book closes with a short chapter in which the expansion of the market town of 1800 into the modern city is reviewed.

Though ill-planned in its industrial areas, Cardiff is in many ways a remarkable city, worthy of communal loyalties, and of the pride in citizenship which informs this book. It possesses a civic centre of sixty acres with noble modern buildings, and a private park which provides an unbroken stretch of open country from the heart of the city to the hills. These amenities spring from well-defined historical causes; a noble family, that of the Marquesses of Bute, has continued to live in its ancestral home within the city, and while promoting industrial development, has limited the range of such expansion, throughout the critical period of the last 100 years. And this is not all; the third Marquess and the present Marquess have not only preserved such medieval structures as survived to their time in the Castle, but having discovered under the Norman earthwork the original Roman walls, gate, and bastions, they rebuilt them on a classical model in such a way that here only in Britain can the student gain a vivid impression of what a Roman fort really looked like. The original features of Fitzhamon's Castle have been in part restored, the moat encircling the mount having been dug out to its original depth. Furthermore, the foundations of the Grey Friars church, situated near the Castle, have been exposed and preserved. Cardiff can, like many cities in Britain, boast of her past; she is especially fortunate in having so much of a monumental nature, illustrating that past, actually visible. Our author deals with the ill effects of 'Castle domination' on the development of Cardiff in the first half of the nineteenth century in the correct spirit of historical detachment, but there is much of positive gain, resulting from the dominance, to set against this.

The book is fully and well illustrated with topographical drawings and photographs recording the appearance of town and castle at various dates. Errors are few, but the stone keep on Fitzhamon's motte is not Norman, and could not have been built by Robert Consul prior to 1147, as is stated. It is a 'shell' keep, a typical structure of the thirteenth century. There is a full bibliography, an adequate index, and a table illustrating the descent of the Lordship from Fitzhamon to Richard Crookback. There

are also several interesting appendices, but the arrangement of the book leaves something to be desired in that these appendices, printed in the same type as the body of the work, are placed between the chapters. The reader thus is at times uncertain whether he is reading part of a continuous narrative or an excursus. The book is well printed. CYRIL FOX.

Traditional methods of Pattern designing. An introduction to the study of formal ornament. By ARCHIBALD H. CHRISTIE. $8\frac{1}{2} \times 5\frac{1}{2}$. Pp. xii + 313. Oxford: at the Clarendon Press, 1929. 10s.

'This book', says the author, 'attempts to analyse methodically the structural mechanism of formal ornament.' The reader may feel that the task is a heavy one, and indeed it is; but Mr. Christie has gone very far in his effort to accomplish it. The amount of patience and scholarship which have combined to produce this volume is very great, and it is a book for which all interested in crafts, or the history of crafts, should be grateful. In a brief review, little more can be done than to praise and recommend it. It is admirably planned, and is, in fact, an improved and enlarged edition of a work published by the same author twenty years ago. The first three chapters, which respectively deal with the evolution, organization, and formal classification of ornament, will suggest how methodically Mr. Christie has worked. The beautiful illustrations number over 450, and include sixty-five plates. In the subtitle of the book they are modestly described as 'numerous'. Many of them are from drawings by the author.

To sum up, this book appears to represent a quarter of a century or more of hard work and scholarly research, in the course of which the author has painstakingly pursued a very arduous path. The result is a book which is so comprehensive that students will find it indispensable and invaluable. It is difficult to imagine the advent of anything likely to supersede it.

J. G. N.

The Parish Church: its architecture and antiquities. By E. A. GREENING LAMBORN $6\frac{3}{4} \times 4\frac{1}{2}$. Pp. 160. Oxford: at the Clarendon Press, 1929. 3s. 6d.

To teach the reader to appreciate 'the mute appeal of a building so rich in human pathos' as the old parish church seems to be the chief aim of the author of this book, and he has spared no pains. His work is well-planned and comprehensive, and provides all the information the beginner needs to start him on the road to a thorough understanding of the subject. In dealing with the painting of the interior, it is perhaps an exaggeration to say that 'every inch of woodwork and stone was covered with gesso or plaster so that gold-leaf or paint could be applied'; for sometimes the paint was applied to the bare surface. Nevertheless, the author gives a graphic description of how churches were often adorned, which should effectively dispel any idea his readers may have nursed that they were grey and dirty, as so many are to-day.

Mr. Lamborn also points out the impossibility of attempting to imitate the medieval builder's work. It is very true that modern workmen can never

hope to reproduce 'at the command of an architect, who could not handle a tool, the visible manifestation of the medieval spirit'. The book is of a handy size which allows it to be carried in the pocket comfortably, and is profusely illustrated by means of a large number of excellent photographs.

J. G. N.

The Cathedrals of Great Britain, their history and architecture. By P. H. DITCHFIELD, M.A., F.S.A. Revised and enlarged edition. $7\frac{1}{4} \times 4\frac{1}{2}$. Pp. xii + 513. London: Dent, 1930. 7s. 6d.

This is an enlarged edition of a book, by a Fellow of the Society who died recently, first published in 1902, and is a very useful guide to the Cathedrals. Its popularity is proved by the fact that this edition is the fourth. Descriptions of the new cathedrals have been added, and the whole text brought up to date. It is, perhaps, inevitable that an error or two should creep into such an extensive work, as, for instance, the statement that the western towers of Westminster Abbey were built by Wren. The book is well illustrated by means of photographs and drawings, and is very nicely bound.

J. G. N.

English Romanesque Architecture before the Conquest, by A. W. CLAPHAM, F.S.A. $9\frac{1}{2} \times 6\frac{1}{2}$. Pp. xx + 168. Oxford: at the Clarendon Press, 1930. 30s.

As might be expected in a book by this author the subject is approached and treated in a thoroughly workmanlike manner; his simple statements can be followed equally by the student or the ordinary reader. The division of the lengthy period during which the Saxon inhabited this country is logical, and the origin of the buildings of the three great periods is carefully treated. The documentary evidence is convincing, and shows how thoroughly the matter is considered from every available point.

The churches of the Augustinian mission are treated in detail; but the author wisely refrains from committing himself upon the claimed antiquity of the northern group of early churches. The statement, however, that St. Augustine converted England must be objected to, as when he landed in Kent most of the west country was already Christian, and the seven or eight churches of the Kentish plan show how limited was the area of his mission. The hiatus between the Kentish churches and the Carlovingian incursion is explained by the fact that the larger churches which were then built were in all cases destroyed by later rebuilding, but the absence of smaller churches is not so easy to understand. That art was not at a standstill is shown by the high merit of the Saxon crosses which belong to this period. The lack of these in the south and west is perhaps not sufficiently ascribed to the softer stone of those parts. The origin of the unique example at Reculver is left a mystery, and its story, as suggested by Mr. Peers, is accepted though it is stated that 'we are unacquainted with any contemporary stone sculpture elsewhere of the same class'.

The latest results of excavation which have revealed so much at Glastonbury, Elmham, and Canterbury are included. The rotunda of Wulfric

at the last place suggests a possible origin for the great octagonal tower, 40 ft. across and with 10 ft. walls, that existed at Worcester before the Rebellion.

It is refreshing to find the definite statement that herring-bone walling 'was uncommon in definitely pre-Conquest building'; also that the Saxons knew better than their Norman successors how to carve human figures. Statements against these accepted fallacies are most useful in an authoritative book of this character.

The illustrations include quite a number of little known buildings; they are all of the highest merit and are excellently selected to illustrate the text. The plans also are of the highest order, but one great fault in these is that they are not produced to the same scale. The advantage of keeping plans to the same scale cannot be too much emphasized, as for students it is of the utmost importance for comparison. With this one exception the book is in every way excellent, and should be in the hands of all who are interested in the story of our native architecture. H. B.

Register of Edward the Black Prince, preserved in the Public Record Office.

Part I. A.D. 1346–1348. 10 $\frac{1}{4}$ x 7; pp. viii + 386. London: Stationery Office, Adastral House, Kingsway, 1930. 15s.

This volume, on which we can congratulate our Fellow Mr. M. C. B. Dawes, is 'the first instalment of a Calendar of four registers . . . containing entries . . . relating to the management of the estates and household of Edward the Black Prince'. The compilation of the first Register 'was no doubt due to the council which was appointed on 2 June 1346 to manage the prince's lordships during his impending absence from the realm'.

In late years research has been directed to the administrative systems of the ducal and baronial households of the fourteenth century. The literature up to the year 1928, which is scattered and often difficult of access, is detailed in the notes in Professor Tout's *Chapters in Administrative History*, iii, 193–9, and in an article by Professor Baldwin on the Household Administration of the House of Lancaster in *E. H. R.* xlvi, 180. With regard to the Black Prince there is an admirable paper by Mrs. Sharp on his Administrative Chancery before 1362 in the *Essays in Mediaeval History*, presented to Professor Tout in 1925. The Registers formed the most important part of the manuscript material for that paper. Mrs. Sharp came to certain conclusions, which appear to be amply justified by an examination of the printed text of the first Register. She suggested that the Black Prince had no great seal before he was made prince of Aquitaine in 1362; that in all probability 'the seal' and 'the privy seal' of the Registers were identical, though local seals in the nature of 'great seals' were used in Chester and Wales; that the office of the privy seal was the prince's chief secretarial department; and that his secretarial organization was conducted on different lines from that of his grandfather when Prince of Wales, whose chancellor, as chief minister, was far more important in the general scheme of administration than the Black Prince's keeper. Contrasts, again, may be seen, as Professor

Baldwin has shown in *The Chancery of the Duchy of Lancaster* (Bulletin of the Inst. of Hist. Research, iv, 137), in the administrative systems of the Black Prince and John of Gaunt. Similar points were also brought out by Mr. D. L. Evans, who used the Black Prince's Registers in an authoritative account of the principality of Wales during this period, printed in *Transactions of the Hon. Soc. of Cymrodonion*, 1925-6.

The entries in this first Register give good evidence of the system and personnel of the administration, both central and local. Sir Richard de Stafford was steward and surveyor of all the prince's lands in England and Wales, which in addition to the principality, the earldom of Chester, and the duchy of Cornwall, included the honours of Berkhamstead, St. Valery, and Wallingford. His salary was 100 marks yearly; he surveyed the lands, the under-stewards, and other ministers, reporting thereon to the prince or his council (p. 48); and his duties were both administrative and judicial. Locally, North and South Wales each had their chamberlain (who, as Mr. Evans has shown, was head of the local chancery and exchequer), escheator, and justice; and there was a controller of the revenues from South Wales. The duchy had its feedary, receiver, and steward; Chester its escheator and justice; and the duties of the controller in Chester and Flint and his yearly salary of 10*l.* are detailed on p. 65. John de Houton, the prince's yeoman, was keeper of the fees of the honours of Berkhamstead, Chester, Wallingford, St. Valery, and elsewhere, grouped together for that purpose. And among a great number of other officials were the keeper of the prince's stud at Risborough, the leech, the butler, and the baker.

The financial side of administration was centred in the general receiver, whose fee was 40 marks yearly (p. 40). He was to receive at 'the prince's Exchequer at Westminster by the hands of the chamberlains of North Wales, South Wales and Chester, and other receivers and accountable ministers' all moneys due to the prince from the issues of all his lands and profits in England and Wales or from any other source (p. 40). He was ordered to deliver to the treasurer of the wardrobe money needed for the prince and his household, such deliveries being recorded by his own controller (p. 54); and he was constantly being ordered to make payments direct, charging the keeper (the same man as the treasurer) of the wardrobe (e.g. p. 47). In July 1346 this office of general receiver was filled by John de Pirie (p. 54), who as we know from other sources had been chamberlain both of North and South Wales. Peter de Lacy, another of the prince's clerks, who had been cofferer of the prince's wardrobe (p. 152), was appointed in his place before 12th November 1346 (p. 33), his actual appointment being dated in the following month (p. 39). But on 16th March 1347 orders were issued to both of them in that capacity (p. 62), although three days earlier Pirie was described as 'late general receiver' (p. 107). It seems probable from other entries (pp. 33, 107) that some months elapsed before the work of handing over was completed; and it certainly took several months for Pirie's accounts to be audited (pp. 56, 107). It is, moreover, disconcerting to find William de Northwell, who constantly occurs as keeper and treasurer of the wardrobe,

filling the office of general receiver in October 1346 (p. 21); and to read that Peter de Gildesburgh, who had been discharged from his office of general receiver on 16th April 1346, the prince 'having other great matters for him to do' (p. 21), had been appointed general receiver at some later date, apparently early in 1347 (p. 83). These dates make it difficult to trace any continuity of service, and perhaps suggest a temporary performance of extra duties. Gildesburgh certainly filled a number of offices, being described in March 1347 as one of the prince's general attorneys, chief auditor of the accounts, keeper of the prince's Exchequer at Westminster, and controller of the general receiver (p. 61); he was named of the council appointed before the prince had left for France; and he had in his keeping the prince's other privy seal which was used in England when the prince took his actual privy seal abroad (p. 41). The careers of the prince's clerks would provide excellent material for judging the nature, and possibly the relative importance, of the offices they filled.

The Register is of importance in ecclesiastical affairs. The prince claimed the keeping of the temporalities of vacant Welsh bishoprics by reason of his lordship of Wales (p. 76), and during or shortly before this period the bishoprics of St. Asaph, St. Davids, and Llandaff all fell vacant. The ring, cope, and palfrey of the dead bishop of Llandaff were to be sent to the prince's receiver at his exchequer at Westminster (p. 91). But it was a matter of doubt in 1347 whether the keeping of the temporalities of St. Davids belonged to the prince or the king (p. 88); and the information given can be compared with the entries in the Fine Rolls for the same year. There are several instances of grants of ecclesiastical preferment to the prince's clerks and officials. Thus the prebend of Caerau in the diocese of Llandaff was granted to Robert de Stratton, the prince's clerk and almoner (p. 69), who was having difficulty in maintaining possession of his prebend in Chichester (p. 65); a chaplain of the prince, who was then actively engaged in the prince's affairs at the manor of Kennington (p. 77), where he was controller of the masonry works (p. 61), was presented to the church of Cil y Cwm (p. 77); and one of the prince's clerks was granted the archdeaconry (p. 83), and another the precentorship, of Llandaff (p. 91). There is an entry (p. 122) laying down that the new bishop of Llandaff was bound to provide one of the prince's clerks with a yearly pension until he should provide him with a competent benefice. Again, the bishop elect of Lincoln was requested to release the sequestration in the church of Great Marlow whereof the prince's chamberlain of South Wales was rector, made because of his non-residence; 'as the bishop well knows that the prince must have ministers to serve him, and that the custom has hitherto been that clerks of the eldest sons of the kings of England have been excused from being compelled to reside in their benefices while in such service' (p. 117). And when it was found that the bishop of St. Davids had ordained a vicar in a church, of which the prince possessed the advowson, to take a moiety of the profits 'to the great prejudice of the prince and damage of his presentee', it was considered that this was an usurpation on his lordship and the justice of South Wales was ordered to maintain the presentee in

entire possession of his church (p. 125). There is plenty of evidence that the prince was ready to protect his servants (e.g. p. 115, where he would 'put forth his hand in aid of his chaplain in such a way as will not be pleasant for' one who had distrained the latter), and to grant facilities to religious houses, such as Dieulacres and Hailes, in which he had a special interest.

Among several matters of miscellaneous interest there are allusions to building at the manor of Kennington, some of the timber for the hall apparently coming from Reigate and the forest of Worth (p. 64); to repairs at Conway (p. 61), and, with useful details, at Carnarvon castles (p. 86); and to difficulties at the abbey of Chester (p. 110). Parchment for the prince's business cost 15. 8d. a dozen (p. 79): and 200 standards and 144 pennons of the prince's arms cost 45s. 4d. (p. 47). A strange reason is given for not dating a letter: 'because no one could know when God would have mercy on him' (p. 39). There are several sidelights on the progress of the war in France. The Chamberlain of Tankerville, described as the prince's prisoner and as having been captured by the prince's bachelor, Sir Thomas Daniel, who was suitably rewarded (p. 45), was imprisoned at Wallingford (p. 33). More Welshmen were needed for the siege of Calais, and green and white cloth was to be delivered to them for a short coat and hat of both colours, the green on the right (p. 14). And there are some interesting indentures between the prince and certain knights for the conditions of their service (pp. 127-9).

On p. 127 'price' should be 'prince'; and in the cross-references in the index under 'Cornwall, duchy, steward of' (p. 179) Sir Thomas de Kendale in addition to Sir Edmund de Kendale appears to be a mistake. A word must be added to emphasize the excellence of the index and its useful subject headings; for this we are indebted to Mr. H. C. Johnson.

CHARLES CLAY.

NOTE.—Since this review was written there has appeared vol. v of Professor Tout's *Chapters in Administrative History*, in which Mrs. Sharp has given a detailed account of the prince's central administrative system and lists of his household officers.

C. C.

Periodical Literature

Antiquity, December 1930, contains:—Submarine discoveries in the Mediterranean, by A. Merlin; British excavations at Constantinople, by D. Talbot Rice; Recent discoveries in Persia, by O. Reuther; The lion and the unicorn, by C. G. E. Bunt; Yucatan: New Empire tribes and culture waves, by J. L. Mitchell; Air-photography in Northern Ireland, by D. A. Chart; The French excavations in Syria, by F. A. Schaeffer; The Fayum Depression, by J. Ball; A newly-discovered Roman site in Cumberland, by R. G. Collingwood; A Saxon fish-pond near Oxford; Babylon of Egypt; A wooden idol from Ireland; Abingdon; Excavations in Mesopotamia; Zimbabwe.

The Architectural Review, November 1930, includes:—The Black Pagoda at Kanarak, by R. Byron; The English House, xxiv, by Nathaniel Lloyd.

December 1930 includes:—The English House, xxv, by Nathaniel Lloyd.

February 1931 includes:—The English House, xxvi, by Nathaniel Lloyd.

Journal of the Society of Army Historical Research, October 1930, includes:—The Letters and Diary of 1st Lieutenant A. M. Lang, Bengal Engineers; The earliest establishment of the British Standing Army, by Lord Cottesloe; The colours of the British marching regiments of Foot, by Lt.-Col. J. H. Leslie.

The Annual of the British School at Athens, no. 29, contains:—Excavations at Sparta, 1924–8, by A. M. Woodward, L. Robert, and J. M. Woodward; Note on a Laconian Oenochoe, by E. Tankard; Antiquities from Thiaki, by S. Benton; Two prehistoric sites in Chalcidice, by W. G. Heurtley and C. A. R. Radford; Aryballos, by J. D. Beazley; How the Aryballos was suspended, by C. H. E. Haspels; Early Greek vases from Knossos, by H. G. G. Payne.

Journal of the British Archaeological Association, vol. 36, part 1, contains:—The cathedral and capittular castle of Marienwerder in Pomesania, by W. D. Simpson; Orford castle, by R. A. Roberts; Recent light on London's past: a few remarks on the results of excavations in the City in the years 1924 to 1929, by Q. Waddington; A Roman chimney-hood at Newport, Isle of Wight, by G. A. Sherwin; About the medieval clergy, by Canon Rowland A. Wilson; Ten years of archaeological research in Southend-on-Sea and district, by J. W. Burrows; Excavations at Caistor-next-Norwich, 1929–30, by E. A. Kent; Report of the Congress at Great Malvern.

The British Museum Quarterly, vol. 5, no. 3, includes:—A Ming porcelain altar set; The Harland bequest of English pottery; Seventh-century jewellery; A Greek evangelistarium from the library of John Ruskin; A new manuscript of the Roman de la Rose; Fragments of an Agen breviary; Finds of English coins at Durham and Borth, Cardigan;

Ancient Maya frescoes; A Chinese painting of the Sung period; Egyptian figure of a swimming girl; Babylonian cylinder-seals.

The Burlington Magazine, December 1930, includes: Early Mudéjar woodwork, by B. Bevan; A Pénicaud masterpiece, by H. Read; Two monuments of early Chinese sculpture, by O. Siren; A Byzantine acquisition for South Kensington, by C. C. Oman.

January 1931, includes:—The Persian exhibition, by M. S. Briggs, L. Binyon, A. F. Kendrick, L. Ashton, and B. Rackham.

February 1931, includes:—Henry the Third's craftsmen, by J. G. Noppen.

The Year's work in Classical Studies, 1930, includes:—Roman Britain, by R. G. Collingwood; Greek archaeology and excavation, by H. G. G. Payne; Italian archaeology and excavation, by T. Ashby.

The Connoisseur, November 1930, includes:—Embroideries at the Whitworth Art Gallery, Manchester, by A. F. Kendrick; The rise of English cut-glass, by W. A. Thorpe.

December 1930, includes:—Lord Fisher's English porcelain, by B. Rackham; Portrait of an ancestress [Mary Tudor, Queen of France and Duchess of Suffolk], by F. G. Roe; The ancestry of 'Arras', by A. F. Kendrick; Bible boxes, by F. Roe.

January 1931, includes:—Persian art in Piccadilly, by L. Ashton; Woven fabrics at the Whitworth Art Gallery, Manchester, by A. F. Kendrick; Lord Fisher's English porcelain (ii), by B. Rackham; 'Coal-hole [Canterbury] castle', a protest, by F. G. Roe; The arms of Battle Abbey, by F. S. Eden.

February 1931, includes:—Primitive Peruvian pottery, by J. Levillier.

The Journal of Egyptian Archaeology, vol. 16, parts 3 and 4, contains:—Two Middle-Kingdom statues in the British Museum, by H. R. Hall; The Roman regulation of exchange values in Egypt, by J. G. Milne; A misconstrued particle in the Pyramid texts, by R. O. Faulkner; Notes on the ritual of Opening the Mouth, by T. J. C. Baly; Papyri of Dio Chrysostom and Menander, by H. J. M. Milne; The stela of Heka-yeb, by H. J. Pototsky; Egyptian pre-dynastic stone vessels, by A. Lucas; The cemeteries of Abydos: work of the season 1925–6, by H. Frankfort; The origin of certain Coptic grammatical elements, by A. H. Gardiner; An eighteenth-dynasty Osiris bronze, by H. R. Hall; A phallic figure in the British Museum, by A. W. Shorter; Working plan for a shrine, by S. R. K. Glanville; Notes on the date of some Buchis stelae, by H. W. Fairman; The truncated pyramid in Egyptian mathematics, by K. Vogel; Bibliography: Christian Egypt, by Del. O'Leary.

Ancient Egypt, September 1930, contains:—The Bundle of Life, by M. A. Murray; An adventure in the Crocodile caves of Maabdeh, by F. T. Peake; Living with the native, by Sir Flinders Petrie; The under-dog in the Palestine conquest, by Rev. M. J. Stewart.

The Geographical Journal, vol. 76, no. 5, includes:—Historical and topographical notes on Edom, with an account of the first excavations at Petra, by G. Horsfield and Agnes Conway.

The Journal of Hellenic Studies, vol. 50, part 2, contains:—The

monetary reform of Solon, by J. G. Milne; Some cave chapels of Southern Italy, by Gertrude Robinson; The size of the army of Xerxes in the invasion of Greece, 480 B.C., by F. Maurice; Archaeology in Greece, 1929-30, by H. G. G. Payne; An inscription from Lampsacus, by M. Cary; New views on the relations of the Aegean and the North Balkans, by V. G. Childe; Anatolica Quaedam, iv-xi, by Sir W. M. Ramsay; An Attic inscription of the Archidamian war, by H. T. Wade-Gery; The refusal of Callisthenes to drink the health of Alexander, by G. H. Macurdy; Artemis Orthia: some additions and a correction, by R. M. Dawkins; Three lead coffins from Palestine, by M. Avi-Yonah; Some technical methods of archaic sculpture, by S. Casson.

The English Historical Review, January 1931, contains:—The Common Council of the Borough, by Prof. J. Tait; Queen Elizabeth, the Sea Beggars, and the capture of Brille, 1572, by Prof. J. B. Black; Lord Hyndford's embassy to Russia, 1744-9, part i, by Sir Richard Lodge; Girard the Chancellor, by V. H. Galbraith; Berwick in the reign of Queen Elizabeth, by Miss H. M. Wallace; The army of the Eastern Association, 1644-5, by Prof. G. Davies; The robbery from the Ashmolean Museum, 1776, by Rev. J. M. Thompson.

History, October 1930, contains:—History and Place-names, by Prof. F. M. Powicke; The Church and religion in the age of Shakespeare, by Canon C. Jenkins; General Economic History, by J. F. Rees; Recent works on the teaching of history, by J. A. White; Historical Revision, iv, The maritime powers in the eighteenth century, by Sir Richard Lodge.

Bulletin of the Institute of Historical Research, November 1930, contains:—The Parliaments of Edward III, by H. G. Richardson and G. Sayles; Select Documents xvi, some parliamentary notes and transcripts from the plea rolls of the Exchequer of Pleas; The Anglo-American Historical Congress; Summaries of theses: lxv, Colonial admiralty jurisdiction in the seventeenth century, by Helen J. Crump, lxvi, Revenue administration of the Northern Saikars, 1759-86, by L. Sundaram, lxvii, The Reform movement in Birmingham, 1830-48, by H. G. Smith, lxviii, Serbia in international politics, 1875-8, by M. D. Stojanovic.

Transactions of the Royal Historical Society, 4th series, vol. 13, contains:—Presidential address: Machiavelli's *Il Principe*, by Sir Richard Lodge; The public records of Ireland before and after 1922, by H. Wood; King Stephen's earldoms, by G. H. White; School life in medieval Finland, by D. Smith; The Spanish resistance to the English occupation of Jamaica, 1655-60, by Irene A. Wright; The proposed Anglo-Franco-American treaty of 1852 to guarantee Cuba to Spain, by Prof. A. A. Ettinger; The later history and administration of the Customs revenue in England (1671-84), by B. R. Leftwich; William Huskisson and the controversial elections at Liskeard in 1802 and 1804, by Prof. G. S. Veitch.

The Library, vol. 11, no. 3, contains:—The present position of bibliography, by W. W. Greg; Papers used in England after 1600, by

E. Heawood; The growth of the Peele canon, by T. Larsen; John Wayland—printer, scrivener, and litigant, by H. J. Byrom; MS. line-reckoning, by R. Steele; The evolution of the modern-face roman, by A. F. Johnson.

Man, vol. 30, includes:—The palaeolithic art of north-eastern Spain and the art of the Bushmen: a comparison, by the Abbé Breuil; The origin of prehistoric art, by W. P. Rowe; Excavations on the neolithic site at Vinča on the Danube in 1930, by Dr. M. M. Vassits; A new pigmy site in Sussex, by J. G. D. Clark; A primitive carving from Anglesey, by S. Piggott; A remarkable gravel pit, by W. M. Newton; Notes on pottery fragments from Essex and Alderney, by T. D. Kendrick; Two implements for ornamenting pottery, by J. McNeill; Primitive figures on churches, by D. P. Dobson; Prehistoric Egypt and North Africa, by G. D. Hornblower; The origin of the bell beaker, by V. G. Childe; Black polished pottery from urn-burials in the Wynnaad, Southern India, by H. J. Plenderleith; Indian cairn- and urn-burials, by K. de B. Codrington; Notes on sundry Asiatic beads, by H. C. Beck; Observations upon ancient sites in the neighbourhood of Kalugumalai, Madras Presidency, by L. A. Cammiade; Prehistoric archaeology and ethnology in Southern India, by J. L. Myres; Urn-burials in the Wynnaad, Southern India, by L. A. Cammiade; Note on three objects of mesolithic age from a cave in Palestine, by D. A. E. Garrod; The ancient Peruvian system of weights, by E. Nordenskiöld; Obsidian implements found in Poland, by J. Kostrzewski.

The Mariner's Mirror, vol. 16, no. 4 contains:—The tongue and groove seam of Gujarati boatbuilders, by J. Hornell; The navy as penitentiary, by W. Senior; The Kentish flats and southern channels, by H. M. Evans; The third Dutch war in the East (1672-4), by C. R. Boxer; The will of Robert Blake; Fremantle and Trafalgar; The ship's-council on the expedition of Pet and Jackman on July 27th, 1580; The 'fokesail' in 1435; Sands, etc. between Harwich and the Nore; Senior Service; Navigation instruction in 1677.

Miscellanea Genealogica et Heraldica, vol. 7, part 8, contains:—Bullock or Bullick of Northern Ireland; Grant of Arms to Ellis Brand, 1741; A Shakespeare tragedy discovered, by C. L'E. Ewen; Bower Wills, etc.; London pedigrees and coats of arms; Two pedigrees from early Assize Rolls; Newton and Cradock families; Sir Thomas Blount, executed in 1400, and the Blounts of Kingston Blount, Oxon., by E. St. J. Brooks; Monumental inscriptions in the church and churchyard of St. Mary's, Wimbledon.

The Numismatic Chronicle, 5th ser., vol. 10, part 3, contains:—A find of coins of Carausius and Allectus from Colchester, by A. H. F. Baldwin; A note on the Colchester find of Carausius, by P. H. Webb; Some notable coins of the Mughal Emperors of India, part 3, by R. B. Whitehead; Some notes on the Arras hoard: inception of *solidus* standard on British model in medallions of Constantius Chlorus, by Sir Arthur Evans; A late Roman hoard from Northamptonshire, by B. H. St. J. O'Neill.

Quarterly Statement of the Palestine Exploration Fund, January 1931, includes:—New light on the evolution of Canaanite temples as exemplified by restorations of the sanctuaries found at Beth-shan, by A. Rowe and Rev. Père L. H. Vincent; Designs of the Torah shrine in ancient synagogues in Palestine, by E. L. Sukenik.

The Journal of Roman Studies, vol. 20, part 1, contains:—Some aspects of Byzantine civilization, by N. H. Baynes; A note on the monument and tomb of a Vestal Virgin at Tivoli, by G. H. Hallam; A new diploma for Roman Britain, by F. N. Pryce; Cicero's ideal in his *de Republica*, by W. W. How; Inscriptions from Jerash, part ii, by A. H. M. Jones; The Imperial finances under Domitian, Nerva and Trajan, by R. Syme; The decorated work of the potter Butrio, by F. Oswald; 'Tribunicia Potestate', by H. Mattingly.

The Berkshire Archaeological Journal, vol. 34, no. 2, contains:—In Memoriam: Peter Hampson Ditchfield, by E. W. Dorner; Admiral Villeneuve and Berkshire, by E. W. Dorner; Two early Englefield deeds, by F. Turner; A palaeolithic implement from Woodley; A neglected memorial to Charles More; A derelict memorial brass to James Bertie, 1st earl of Abingdon; Roman Remains at Reading.

Transactions of the Cambridgeshire and Huntingdonshire Archaeological Society, vol. 5, part 1, contains:—Episcopal Visitation Returns, Cambridgeshire (Diocese of Ely), part 2, 1662–5, by Dr. W. M. Palmer; Three axes and an arrowhead from the Huntingdonshire Fens, by Dr. J. R. Garrood; The monastery of Ely, by S. Inskip Ladds.

Fifth Annual Report of the Dunstable Museum contains a report on the excavations on Dunstable Downs in 1929, by G. C. Dunning.

The Essex Review, January 1931, includes:—The six hundredth anniversary of Witham church, by H. J. Rowles; The Guild of All Saints, Moreton, by Dr. H. Smith; Plaistow, the Playing Field, by A. Hills; Dove houses; Cuckingstool End, Newport: Ancient instruments of correction; Marriage of Rose de Merk; Marks Hall.

Transactions of the Greenwich and Lewisham Antiquarian Society, vol. 3, no. 5, contains:—Greenwich and North America with special reference to the part played by Major-General James Wolfe, by M. C. Matthews; Alfonso Ferrabosco of Greenwich (1575?–1627), Court musician, by J. W. Kirby; Early Greenwich schools and schoolmasters, by J. W. Kirby.

Transactions of the Halifax Antiquarian Society, 1929, contains:—Kebroyd in Soyland, by H. P. Kendall; Local heraldry, by R. Bretton; The development of local government in the parish of Halifax, by J. W. Houseman; Ryecroft, Illingworth, by W. B. Trigg; Illingworth family and Backhouse, by W. B. Trigg; Excursion to Clitheroe, Waddington old hall, Stonyhurst College and Whalley, by T. Sutcliffe; Stannary End formerly Tymeley Bent, by G. Dent; Rastrick grave rental, 1710–1836, by H. T. Clay; Elland churchwardens' accounts, ii, 1700–50, by E. W. Crossley; Early British Trackways, by H. Whitaker; Jeremy Bentley, first M.P. for Halifax, by T. W. Hanson.

Proceedings of the Isle of Wight Natural History and Archaeological

Society, vol. 1, includes:—The Roman villas of the Isle of Wight, by G. A. Sherwin; Flint arrow-head types of the Isle of Wight, by H. F. Poole; The Isle of Wight and the ancient tin trade, by Sir F. W. Black; Town account of Yarmouth 1646/7; Carisbrooke castle and the Governors of Wight in the fifteenth century, by Sir F. W. Black; Stone axes found in the Isle of Wight, by H. F. Poole.

Transactions of the Historic Society of Lancashire and Cheshire, vol. 81, contains:—Crosby Hall, Lancashire, by F. H. Cheetham; Harthill church, Cheshire, by G. W. Mathews; The stones of Liverpool, by E. C. Woods; Armorial seal of Alexander de Whittle, by F. Crooks; A pretended voyage to America, by Edna Rideout; Poor Law Administration in North Meols in the eighteenth century, by E. H. Rideout; Emigration to British North America, by Kathleen A. Walpole; Mrs. Charles Tinsley, novelist and poet, by H. Peet.

Transactions of the Leicestershire Archaeological Society, vol. 16, part 1, contains:—Mr. Farnham's contribution to the history of Leicestershire, by A. Hamilton Thompson; Quenby, the manor and hall, by G. F. Farnham; Belgrave: i, Architectural notes on the church, by A. Herbert, ii, Notes on the descent of the manor, by G. F. Farnham.

Transactions of the Shropshire Archaeological Society, 4th ser., vol. 12, part 2, contains:—Shrewsbury members of Parliament, by H. T. Weyman; The local Peculiar courts of Shropshire, by J. E. Auden; Some old Shropshire houses and their owners: The Lee family mansions, by H. E. Forrest; A Shropshire hearth-tax receipt, 1683; Constables of Shrewsbury castle; Shrewsbury Museum: prehistoric acquisitions; The Burnell family; Conveyance by Sir Edward Stanley, 1591; Tithe barn, Eytton-on-Severn; Demolition in Hill's Lane, Shrewsbury; An early medieval building behind the Barge Inn, near the English bridge, Shrewsbury.

Transactions of the Southend on Sea and District Antiquarian and Historical Society, vol. 2, no. 1, contains:—When the 'Old Town' was Leigh, by H. N. Bride; Farming operations in the fourteenth century, by J. F. Nichols; Prittlewell Camp: report on excavations, 1929, by W. A. Mepham; On a causeway at the prehistoric settlement of Southchurch, Essex, by A. G. Francis.

Sussex Notes and Queries, vol. 3, no. 4, contains:—The mystery mounds on Camp Hill and Stone Hill, Ashdown Forest, by I. D. Margary; Some Sussex examples of English medieval art; The churchwardens' accounts of West Tarring, by Rev. W. J. Pressey; 'The Place-names of Sussex'; addenda and corrigenda; Church of St. Mary the Virgin, Ringmer; Sussex entries in London parish registers, by W. H. Challen; Racks in Sussex; John Comber, by Sir William Bull; The Black Death in Sussex; Field names; Find of Roman lead in 1824.

Wiltshire Archaeological Magazine, December 1930, contains:—Heraldry of the churches of Wiltshire, by Rev. R. St. J. B. Battersby; The church of Shaw-in-Alton, by H. C. Brentnall; Romano-British Wiltshire, by Mrs. Cunningham; Report of the General Meeting held at

Trowbridge ; The future work of the Society, Presidential address by Canon E. H. Goddard ; Glazed flints, by W. J. Arkell ; The stained glass in Salisbury Cathedral, by Canon J. M. J. Fletcher ; The Kemm drawings of Wiltshire churches.

Transactions of the Woolhope Naturalists' Field Club, vol. for 1927, 1928 and 1929, part 2, includes :—The Fedw stone circle in the parish of Glascwm, Radnorshire, by G. Marshall ; Some notes on Weston-under-Penyard, by Rev. E. R. Holland ; Penyard castle in the parish of Weston-under-Penyard, Herefordshire, by G. Marshall ; The Stone Age at Linton, by S. C. Neal ; Some notes on prehistoric discoveries at Linton, by P. B. Symonds ; A 'cottage' pottery near Kempley, by A. Watkins ; Clifford Castle, by Canon A. T. Bannister ; Arthur's Stone, by A. Watkins ; Bredwardine church, Herefordshire, by G. Marshall ; Ghosts of Much Dewchurch, by H. Reade ; Sir Walter Pye's monument in St. David's church, Much Dewchurch, by H. Reade ; Notes on the derivation of 'Bettws' and 'Yspytty' and the origin of parishes, by Rev. W. E. T. Morgan ; Report of the Archaeological Section, by A. Watkins.

The Yorkshire Archaeological Journal, vol. 30, part 2, contains :—Nun Monkton priory ; The Templars in Yorkshire, by Rev. E. J. Martin ; Iron Age sites in the Vale of Pickering ; 'Customary' milestones, by J. J. Brigg ; Samian ware from Ilkley and a pig of lead with Roman inscription, in the Craven Museum, Skipton, by A. Raistrick ; St. John's priory, Pontefract, by J. W. Walker ; Finds at Whitkirk church, by G. E. Kirk ; Roman Yorkshire, excavations, etc., by J. P. Droop and M. Kitson Clark.

Journal of the Royal Society of Antiquaries of Ireland, vol. 60, part 2, contains :—Where was Aonach Tailtean ? by H. Morris ; The church of St. Lua, or Molua, Friar's Island, co. Tipperary, near Killaloe, by H. G. Leask ; The court book of Esker and Crumlin, 1592–1600, by Prof. E. Curtis ; A note on two charters of the Smiths' Guild of Dublin, by T. P. Le Fanu ; Who was Lugaid Mac Con ? by Margaret E. Dobbs ; Irish families at Bruges, by W. O. Cavenagh ; Holed-stone at Cushendall, co. Antrim, by S. A. D'Arcy ; Ancient structures in county Waterford, i, the fort of Duagh, ii, Crannog, near Waterford, iii, new county Waterford dolmen, by B. Poole ; Souterrain in Aghnahoo, parish of Termonamongan, co. Tyrone, by J. E. M'Kenna ; National Monuments Act, 1930.

Archaeologia Cambrensis, vol. 85, part 2, contains :—The ancient churches of Anglesey, by H. H. Hughes ; Cronk yn How : an Early Christian and Viking site at Lezayre, Isle of Man, by J. R. Bruce and W. Cubbon ; A beaker burial from Llannon, Carmarthenshire, by I. C. Peate ; Beuno Sant, by Rev. A. W. Wade-Evans ; The fort of Dinas Emrys, by C. E. Breese ; Church of S. Cybi, Holyhead, by H. H. Hughes ; Excavation of a house-site on Gateholm, Pembrokeshire, by T. C. Lethbridge and H. E. David ; Further excavations at Din Lligwy, by E. Neil Baynes ; Four Early Christian stones from South Wales, by V. E. Nash-Williams ; A beaker burial from Llanharry, Glamorgan, by V. E. Nash-Williams ; Cinerary urn from Menai Bridge, by C. Carter ;

An axe-hammer from Arthog, Merioneth, by I. C. Peate; A note on the name Presely, by I. C. Peate; Notes on excavations at Bryn Ddiol, Parciau, by E. Neil Baynes; Cwt in Parc Salmon, Lligwy, by E. Neil Baynes; Recent finds of prehistoric implements from Wales, by W. F. Grimes; A leaden tablet of Scandinavian origin from South Pembrokeshire, by W. F. Grimes; Rice and Thomas Gwynn, by C. Gwyn; The fortified hill-settlement at Llanmelin, Monmouthshire, by V. E. Nash-Williams; The Cadoxton-juxta-Neath stone, by R. A. S. Macalister; Finds on the Rhyl foreshore, by T. A. Glenn; Early carved stone at Bangor; The place-name *Pill*, by D. R. Paterson.

Y Cymrodor, vol. 41, contains:—Holt, Denbighshire: the works-depot of the twentieth legion at Castle Lyons, by W. F. Grimes.

Bulletin of the Board of Celtic Studies, vol. 5, part 3, includes:—A bibliography of monographs on the place-names of Wales, by T. Jones; Current work in Welsh archaeology.

Transactions of the Anglesey Antiquarian Society, 1930, contains:—North Wales in prehistoric times, by Cyril Fox; Cinerary urns found at Plas Penrhyn, Anglesey, by E. N. Baynes; Anglesey Court Rolls, 1346, by G. P. Jones; Llanwenllwyfo old church, by E. N. Baynes; Llaneilian and Penmon church towers, by G. Holme; The county representation of Anglesey in the eighteenth century, by G. Roberts; Sir William Jones, by Capt. E. W. C. Jones; A list of the clergy of Anglesey, by J. E. Griffith; Llanrhwydrys church, by Rev. O. R. Owen.

Montgomeryshire Collections, vol. 41, part 2, contains:—The Forden Gaer, third interim report, by F. N. Pryce and T. Davies Pryce; History of the parish of Llansilin, part 1, by E. Hughes; The roads of old Montgomeryshire, by J. B. Willans; The windmill of Trelydan, by A. Stanley Davies; The tiles of Mathrafal, by F. N. Pryce; A map of the Trehelig common fields, by E. G. Bowen; Flint arrowheads in Montgomeryshire, by R. U. Sayce; The Powys 'Inquisitions', 1293–1311, by T. P. Ellis; A Roman tile from Cefn-Gaer, by F. N. Pryce.

The Indian Antiquary, November 1930, contains:—Race drift in South India, by F. J. Richards; Sidi Ali Shelebi in India, 1554–6, by C. E. A. W. Oldham; The nine dvipas of Bharatavarsa, by S. Chandhuri; The Scattergoods and the East India Company, by B. P. Scattergood and Sir R. C. Temple.

December 1930, contains:—Race drift in South India, by F. J. Richards; Dravidic Miscellany, by L. V. Ramaswami Aiyar; Chitor and its sieges, by R. R. Halder; Sidi Ali Shelebi in India, A.D. 1554–6, by C. E. A. W. Oldham; Notes on Chiamay, by Sir R. C. Temple; The Scattergoods and the East India Company, by B. P. Scattergood and Sir R. C. Temple.

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American Journal of Archaeology, vol. 34, no. 4, contains:—Excavations in the north cemetery at Corinth in 1930, by T. L. Shear; The Roman market north of the Temple at Corinth, by F. J. de Waele; Jointed dolls in antiquity, by Kate McK. Elderkin.

Proceedings of the American Philosophical Society, vol. 69, no. 7, includes:—A millennium of biblical history in the light of recent excavations, by W. F. Albright.

Bulletin of the Museum of Fine Arts, Boston, December 1930, includes:—Giovanni di Paolo; A Persian stucco frieze; Mediterranean embroideries; Egyptian amulets of the late period.

Old-Time New England, vol. 21, no. 3, contains:—Notes on some windmills in New England, by R. Wailes; John Coles, heraldry painter, by W. K. Watkins.

Wiener Prähistorische Zeitschrift, vol. 17, part 2, includes:—A late neolithic pit-dwelling in Vienna by the Gumpendorferstrasse station, by K. Kriegler, with notes on the plant remains, by E. Hofmann; New finds from the Kelch alp in North Tyrol, by R. Pittioni; A new find of the Wieselburg group in Lower Austria, by F. Wimmer; Prehistoric finds from Vienna, by K. Kriegler; Stone axe from the Rosenhügel, Vienna, by K. Kriegler; A Hallstatt find at Linz, Upper Austria, by P. Karnitsch; Isolated finds of stone axes from Oberfladnitz, by J. Caspart; Analysis of a green salt from the Hallstatt Salzberg, by F. Morton; New finds from Bernardsthal, Lower Austria, by R. Pittioni; Isolated find of a bronze pin from Kirchberg in Tyrol, by R. Pittioni.

Analecta Bollandiana, xlvi (1930), fasc. iii and iv. The Greek Lives of St. Pachomius and their relation to the account of the monks of Tabennesis in the Lausiac History of Palladius, by F. Halkin. The Georgian Passion of St. Basil, bishop of Epiphania in Syria, martyred under Numerian (a Latin translation is given), is probably an invention of the tenth century, when the Byzantines had recovered the valley of the Orontes; by P. Peeters. M. Coens edits, with introduction and notes critical and explanatory, the oldest (ninth century) form of the Life of St. Front, the patron of Périgueux, enlarged by episodes taken from the Life of the Egyptian monk St. Fronto. P. Grosjean reviews the first Report of the Irish Manuscripts Commission (1930) established by the Free State, including 'Analecta Hibernica', containing a short list of all the MSS. relating to Ireland in the Bodleian by C. McNeill.

Bulletin des Musées Royaux, Parc du Cinquantenaire, Bruxelles, November 1930, includes:—The fish as a symbol of fecundity in ancient China, by C. Hentze; An archaic Sumerian head, by L. Speleers; Two Cretan stone vases, by V. Verhoogen; Four fourteenth-century silver dishes found at Maldegem in 1865, by J. Destrée.

January 1931, includes:—The Bernays gift of neolithic, Bronze Age, Iron Age, and Roman antiquities; Fifteen Peruvian vases given by the Queen; Siegburg sixteenth-century stoneware jug decorated with the subject of the fervent and wandering prayer; A Bruges sixteenth-century chimney-piece; The Belgian excavations at Apamea.

Annales de la Société archéologique de Namur, vol. 39, part 1, con-

tains a paper by F. Rousseau on the historical importance of the Meuse and the Mosan country in Belgium in the thirteenth century.

Namurcum, vol. 6, includes:—A thirteenth-century cross reliquary from Oignies in the Namur museum, by F. Courtoy; Two seigneurs of Pesches, by Comte de Villermont; The Dinant arbalasters in the sixteenth century, by D. D. Brouwers; Further details concerning the mint of Hubert Huis at Namur, by E. Bernays; The crypt of the collegiate church of Ciney, by L. Descy; Roman remains at Hermeton-sur-Meuse, by F. Courtoy; An eighteenth-century fire-back in the Namur museum, by F. Courtoy; The crypt at Hanret, by Canon Roland; The castle of Namur and the Meuse bridge in 1697, by F. Courtoy; A diplomatic mission in 1646, by A. Huart; Public taxation in the county of Namur in the fifteenth century, by F. Rousseau; Jean de Doyers, a Dinant tomb maker, by F. Courtoy.

Acta Archaeologica, vol. 1, part 2 (Copenhagen: Levin and Munksgaard, 1930). In a German article Eric Langenskiöld of Uppsala suggests that the Belvedere torso in the Vatican originally belonged to a Marsyas-Olympos group, and sketches a reconstruction. The earliest Danish retables are figured and discussed in French by Poul Nørlund of Copenhagen, in connexion with a fragment found in 1928 at Vorde, Jutland. The first part of a German essay on the relative chronology of Stone Age pottery in Finland is contributed by Aarne Europaeus of Helsingfors, and is richly illustrated with fragments of 'pitted' pottery. Straight and zigzag lines of pits are combined with comb decoration on almost hemispherical bowls; and three main styles are distinguished. Something approaching the British 'maggot' pattern is figured (no. 39), and attention was long ago drawn to the shape, with reference to the Mortlake type (*Archaeologia*, lxxii, 346). There is an English note on the oldest known grave-relief from Palmyra, recently deposited in the Ny Carlsberg Glyptothek; and another on the clothing from a Bronze Age tree-burial at Egtved, about ten miles west of Vejle and Kolding. The scheduling of prehistoric monuments in Sweden is discussed in German.

Aréthuse, vol. 7, no. 4, includes:—Two Istrian coin types, by S. Lambriño; River gods, by J. Babelon; Funerary sculpture from Tarentum, by P. Wuilleumier; Jewish coins in Palestine, by S. Schiffer; Chinese bank notes, by G. Lion.

Bulletin Monumental, vol. 89, no. 3-4, contains:—The priory of Ruffec, by J. Hubert and J. Bargès; Analogies between the churches of Saint Fortunat at Charlieu and of d'Anzy le Duc, by J. Vallery-Radot; Suggestions as to the origin of the first ambulatories in Picardy, by H. Reinhardt; The church of Ponthion, by E. M. Paillard; The tombs of the cardinals d'Aigrefeuille at Avignon, by A. Rostand; The early church of the abbey of Schaffouse, by E. Fels; Agreement for the fountain at the Château d'Anet, by P. Le Cacheux.

No. 5-6, contains:—The former church of Saint-Saëns, by Dr. Coutan; Excavations in the cathedral at Blois: the Carolingian church of St. Solenne, by Dr. Lesueur; The structural stability of the apses of Noyon and Saint-Germain-des-Prés, by L. Barbier; The art of Jehan Cousin

the elder, by H. David; The font in the church of St. Étienne du Gravier, by F. Deshoulières; A bequest for the glass of St. Pierre at Chartres at the beginning of the fourteenth century, by M. Jusselin.

Bulletin de la Société Préhistorique française, tome xxvii, no. 9 (Septembre 1930). Diagrams are given of polishing stones for finishing stone celts, found in the park attached to the Château de Goussonville, Seine-et-Oise; and there are notes on Stone Age finds in Picardy. Neolithic figurines of pottery from Japan are discussed and their distribution mapped. Flints of the Clacton type, regarded as the prototypes of Le Moustier, have been collected on the beach at Sainte-Adresse, near Le Havre; and open-air sites of various dates near Tarascon-sur-Ariège are described, with diagrams of neolithic pottery from Rode. Minor notices include polished neolithic chisels, a perforated axe-hammer, and two bronze celts.

No. 10 (Octobre 1930). The industry of Chalosse (Landes) is treated at length by M. Vayson de Pradenne and placed before that of Chelles: its appearance in Egypt is also discussed. The art and decoration of the upper Palaeolithic in Belgium are illustrated by Claire Ausselet-Lambrechts, who gives a short history of cave-exploration in that country, with bibliography. A new flint type from Badegoule, of La Madeleine date, is called the *raclette*, a blade-scraper with steep edging. M. Edmond Hue gives an account of the menhir called *La Pierre de Luc* (Calvados); and M. André Renard describes a giant hand-axe from La Brissonnière (Varennes, Indre-et-Loire), originally 11 $\frac{3}{4}$ in. long, but the illustration hardly does it justice.

No. 11 (Novembre 1930). The prehistoric station of Aïn Taya, near Algiers, is described by M. Piroutet, with two plates of doubtful value; and our Hon. Fellow M. Léon Coutil figures a large number of bridle-bits, from neolithic times onwards. The Tormancy tumulus, Yonne, is being excavated by M. Corot; and the ossuary of a chambered barrow of St. Eugène in the Aude is described by M. Sicard, who illustrates beads and arrow-heads of different types, together with a beaker and bowl of similar ware.

No. 12 (Décembre 1930). There is a brief discussion of *raclettes* of early La Madeleine date from Badegoule, five miles from Terrasson, Dordogne; and rock-cut basins in various localities are illustrated, but considered purely natural. More important is Dr. Baudouin's theory that the Vendée led the way in the first three stages of the Bronze Age, only to be surpassed later by Finistère and Morbihan. In the west of France lower Poitou was the head-quarters of Bronze. A list of authors and titles, and an index complete the volume for 1930.

L'Anthropologie, tome xl, no. 3. The opening article is by the Abbé Breuil who gives his impressions of South Africa from the prehistoric point of view. He recognizes cultures similar to those of Chelles, Clacton, St. Acheul, La Micoque, Levallois, and Le Moustier in Europe, with various stages of a later Stone Age with a few polished implements. A new deep-boring in the acropolis of Susa has produced a prehistoric industry described by the director of the excavations, M. R. de Mecquenem, and various inscribed bones, a perforated hammer, stone hoes and arrow-

heads are illustrated. The oldest cultures of the south-western states of North America are discussed by Dr. Renaud, with many photographic illustrations, chronological scheme and bibliography. In discussing organic evolution, M. Anthony argues that it is unscientific to regard evolution as progress. The prehistoric geography of Czechoslovakia is usefully treated by M. Deffontaines who emphasizes the importance of Moravia as a passage for migration and commerce : it was successively a centre for the Le Moustier and Aurignac cultures of central Europe, for ribbon-ware and later painted ware, followed by the Unětice phase in the Bronze Age. Prof. Boule notices Sergi's report on the Neanderthal skull found near Rome (p. 292); the Rev. T. I. Pocock's paper on the Trent valley in the Glacial period (p. 296); and a paper on open-air stations at Cublac (Corrèze) where all the palaeolithic periods except Solutré and La Madeleine are represented : the terraces of the Vézère and Garonne are compared and dated archaeologically (p. 229). Nummedal's finds in Finmark are discussed (p. 300), and the Crimea is found to contain many late palaeolithic types (p. 301). Mr. Goodwin's report on the Montagu cave in Cape Colony is summarized (p. 303), and his comparison of the Capsian and South African stone cultures noticed by the editor (p. 305). Three pages by Father Teilhard throw new light on the pre-history of French Somaliland and Abyssinia, the obsidian point being the leading and most persistent type (p. 331).

Revue Archéologique, tome 31, Mai-Juin 1930, contains :—New Sassanid coins, by F. D. J. Paruck; The new Romanesque crozier in the Musée de Cluny, by E. Maillard; An astronomical machine in the fourth eclogue of Virgil, by P. M. Schuhl; The palaeolithic period in Asia Minor, by H. Obermaier; The group of the three nude Graces, by W. Deonna.

Bulletin de la Société archéologique et historique de Nantes et de la Loire-Inférieure, vol. 69, contains :—The journey of Napoleon to Nantes and the events in Spain in 1808, by Col. Balagny; Discovery of a Gallo-Roman funerary pit at Le Garré in Vieille-Vigne, by M. Baudouin; Balzac and the siege of Guérande in 1815, by D. Barthélémy; Prehistory in Loire-Inférieure, by G. du Plessix; The glass of St. Pierre de Montrelais, by A. Bourdeaut; The first chevaliers of the Legion of Honour in the Département of Loire-Inférieure, by D. Barthélémy; Gothic Ivories, by P. Thobey.

Bulletin trimestriel de la Société des Antiquaires de Picardie, 1930, part 1, includes :—The iconography of St. Gengault in Picardy and Artois, by R. Rodière; By road in Picardy, by L. Gondallier; Three of Joan of Arc's judges, by A. Huguet.

Précis analytique des travaux de l'Académie de Rouen, 1928, includes :—The rise of families in Normandy in the sixteenth, seventeenth, and eighteenth centuries, by G. A. Prévost; The control of the library at Rouen at the end of the eighteenth century, by G. de Beaurepaire; Scottish help in the time of Joan of Arc, by L. Boucher; An autograph letter of Pierre Moulin, curé of Saint-Cande-le-Vieil, by A. Féron.

Hespéris, vol. 9, no. 4, includes :—Morocco in English travellers' tales

of the sixteenth, seventeenth, and eighteenth centuries, by R. Lebel ; Portuguese publications on the history of Morocco, by R. Ricard ; Two petroglyphs in the H. Basset museum, by J. Herber.

Vol. 10, no. 1, includes :—Two new Arabic manuscripts on Muslim Spain in the British Museum, by F. Krenkow ; A pioneer of eastern Arabic culture in Spain : Said de Bagdad, by R. Blachère ; The Berber plough, by E. Laoust ; Notes on Almohade history, iii, by E. Lévi-Provençal ; The Pont du Cadi at Grenada, by E. Lévi-Provençal.

Manus., 22 Band (1930), Heft 3 and 4. An article by K. F. Wolff on the Ligurians and their neighbours is a contribution to the prehistoric ethnology of the Alps, and is well documented. A description of finds at Lebus and Sternberg, near Frankfurt-on-Oder, gives a list of local references and mentions incidentally the dates of the Aurith (1000–800 B.C.) and Göritz cultures (after 800 B.C.), adding many illustrations. Recent excavations at Jordansmühl are illustrated by L. F. Zotz, who discusses the term ‘Lausitz (Lusatian) culture’ and calls attention to a local example of the Lake-dwelling knife. The migrations of the Vandals are traced by K. Tackenberg, who gives a sketch map (p. 288) and figures several urns. An early settlement at the mouth of the Elbe has shown on excavation plans of houses dating from the seventh century ; and in describing a late Saxon house at Kakerbeck, Stade, W. Wegewitz points out its resemblance to some excavated by Mr. Leeds at Sutton Courtenay. The minor papers deal with the original home of the Indo-Germans (Aryans) ; mesolithic sites on the Oker, near Gifhorn, Hanover ; and two Aunjetitz (Unětice) graves near Riesa, in Saxony.

Bullettino della Commissione Archeologica Comunale di Roma, lvii (1929), fasc. i–iv. Find of 378 Imperial gold coins (Nero to L. Verus) which had been deposited in a loculus of a Columbarium discovered under the Via Po, with full descriptive account and illustrations, by S. L. Cesano ; Identification of the station ‘Ad Martis’ on the Via Cassia, near Pescia, by A. Solari ; Identity of the persons (Anastasia, etc.) mentioned in a group of fourth- and fifth-century inscriptions relating to the Vatican Basilica, by A. Silvagni ; Restoration of the lost name of a third-century official in the important inscription recently discovered near the Forum of Trajan (*Not. Scav.* 1928, 343) as Rutilius Pudens Crispinus, by G. Dobias ; An archaic reservoir at Tusculum, with remarks on the archaeological work of Edward Dodwell, by T. Ashby. G. B. Giovenale examines the small projections intentionally left on the face of stone blocks in Roman masonry, and decides that they are tutelary. The Capitoline collection of Christian sculpture and inscriptions, now rearranged in the Palazzo dei Conservatori, by O. Marucchi. Obituary notices of R. Lanciani (by G. C. Giglioli) and E. Gatti.

Rendiconti della R. Accad. Naz. dei Lincei, 6th Ser., v (1929), fasc. 11, 12. Obituary notice of R. Lanciani, by R. Paribeni, from which we learn that his M.S. collections have been left to the Vatican Library, and his prints and drawings of Rome to the Italian Institute of Archaeology. The memoirs (‘Viatique’) of Guillaume de Villeneuve, who went to Italy with Charles VIII of France, by G. Mazzoni. The Arabic treatise

on geography of Ishaq Ibn al-Husayn (tenth century), introduction, text, and translation, by A. Codazzi.

Vol. vi (1930), fasc. 1, 2. Obituary notice of the jurist, F. Brandileone, by P. S. Leicht. Report of the Unione Accademica Nazionale for 1928-29 as to the progress of the *Corpus Vasorum*, *Corpus Inscriptionum*, Dictionary of Medieval Latin, *Forma Orbis Romani*, etc. The later MSS. of the Trilogy of Aeschylus, by G. Pasquali.

Fasc. 3 and 4. Bronze Etruscan mirror with the legend of Tarchon in the Archaeological Museum, Florence, by M. Pallottino (illustrated); Report on the progress of the Dictionary of Medieval Latin, by V. Ussani; Eulogy of F. von Duhn (1851-1930), with bibliography of his work in Classical Archaeology, by P. Orsi; Babylonian and Assyrian lists of sins, by G. Furlani; Greek and Latin etymological miscellanea, by V. Pisani.

Roemische Mitteilungen, vol. xlvi (1930), pts. 3 and 4. Obituary notices of F. von Duhn and F. Winter, by L. Curtius; A Roman bronze couch (first century A.D.), with richly decorated arms, and survey of the comparative material, by A. Greifenhagen; Mosaic with scene of Hylas and the nymphs in the Hermitage Museum, by S. Korsunská; New Etruscan and Roman terra-cottas, by F. Messerschmidt; An archaic urn in the Museum at Tarquinia painted with representations of a race-horse and attendants, by the same; 'Immolatio Boum', fragment of a sacrificial scene in a relief at Padua, with survey of the various types of Roman sacrifices of oxen in art and their origins, by O. Brendel. With reference to gladiatorial scenes, H. Wollmann calls attention to an explanation by F. Dölger, according to which 'spongias retiariorum' in Tertullian, *De Spectaculis* 25, describes, not a gladiatorial equipment, but the nets in which victims thrown to wild beasts in the arena were enveloped.

Bolleti de la Societat Arqueologica Luliana, Oct. 1930, includes:—Constitutions and ordinances of the kingdom of Majorca, by A. Pons; Records of the island of Cabrera, by E. F. Tur; Coins of the Roman Republic, by L. Ferbal y Campo; Knights of Majorca, by J. de Oleza y de España.

Nov. 1930, includes:—The suit of Pedro IV of Arago against Jaume II of Majorca, by C. A. Willemesen; Records of the island of Cabrera, by E. F. Tur; Coins of the Roman Republic, by L. Ferbal y Campo; Constitutions and Ordinances of Majorca, by A. Pons; The Fraternity of the Virgin, Valldemossa, 1483, by P. A. Sanxo.

Kungl. Vitterhets Historie och Antikvitets Akademiens Handlingar, vol. 40, part 3, consists of a paper by W. J. Raudonikas on the Northmen of the Viking age and the Ladoga district.

Vol. 41, parts 1 and 2 contains:—The office of state antiquary, by V. Gödel; Oscar I's policy during the Crimean War, by C. Hallendorff.

Fornvärnaren, 1930, häfte 5 (Stockholm). An occupation site (Boplads) in the Baltic island of Gotland, described by Messrs. Munthe and Hansson, is referred on geological grounds to the early (Scandinavian) Stone Age, at least 7000 B.C. The cultural deposit is 2 in.-12 in. thick, under more than

3 ft. of beach containing brackish-water shells which indicate the oncoming of the *Littorina* depression, but before its maximum which is elsewhere characterized by salt-water shells. A few bone tools were found, and the flints include cores and flakes, arrow and spear-heads, together with pieces of polished diabase ; but no scrapers, knives, or pottery. The site is 70 ft. above the sea, the beach line at the time of maximum depression of the land being here 79 ft. at the present day. T. G. Appelgren contributes to the identification of Swedish medieval coins : some of the bracteates which Hildebrand regarded as Swedish are here shown to be Norwegian. The gradual deterioration of types is seen in the illustrations. Ivar Schnell illustrates some axe-hammers that have been damaged and re-pierced for hafting ; also a small lump of clay depressed in the middle with the finger and regarded as a trial-piece for ascertaining the tenacity of the clay. There is appended a list of periodicals added to the library in 1929, with the titles of papers.

Häfte 6. Some observations on the Komsa culture by Anathon Björn lead to the conclusion that it was carried to the north-west of Europe by immigrants from central Asia : farther south corresponding finds have a later facies, and the implements of north Norway, the oldest known in the country, agree with the late palaeolithic forms of Siberia, Mongolia, and North China. The skull-form also points to a connexion with the brachycephalic group of Siberia. There is evidence that the movement took place in the early *Ancylus* period. Nils Åberg's paper on War and Commerce in prehistoric times is translated into German in the Report of the Baltic Archaeological Congress at Riga in 1930. Birger Nerman has a note on the earliest home of the Vandals, who seem to be natives of North Jutland and to have migrated to Silesia about 150–100 B.C. Two views are given of the weather-vane of Källunge church in Gotland, which on being dismounted in 1930 was found to bear characteristic ornament of the eleventh century : perhaps originally the commander's pennant of a Viking ship. There are also articles on ancient church organs, medieval embroidery, and Vendel church-paintings.

Mitteilungen der Antiquarischen Gesellschaft in Zürich, band 30, heft 8, contains a paper by G. A. Wehrli on Zurich Surgeons and Barber Surgeons as a corporate body.

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- *The Place Names of Galloway : their origin and meaning considered. By the Right Hon. Sir Herbert Maxwell. $8\frac{1}{4} \times 5\frac{1}{2}$. Pp. xlvi+278. Glasgow : Jackson, Wylie, 1930. 21s.

Prehistoric Archaeology.

- *Nordische Ornamentik in vorgeschichtlicher Zeit. Von Nils Åberg. 10×7 . Pp. 118. Mannus-Bibliothek, nr. 47. Leipzig : Kabitzsch, 1931. 8 mks. 30.
- *Perforated Adze-head from S.W. Lancs. By Charles Carter. $8\frac{1}{2} \times 5\frac{1}{2}$. Pp. 192. Rep. *The Naturalist*, n.d.
- *Flint arrow-heads in Liverpool Museums : Their bearing on the prehistory of the district. By Charles Carter. $8\frac{1}{2} \times 5\frac{1}{2}$. Pp. 144-8. Rep. *N.W. Naturalist*, Sept. 1930.
- *Undescribed Celts from Liverpool district. By Charles Carter. $8\frac{1}{2} \times 5\frac{1}{2}$. Pp. 91, 92. Rep. *N.W. Naturalist*, June, 1930.
- *Vorgeschichtliches Jahrbuch. Für die Gesellschaft für vorgeschichtliche Forschung herausgegeben von Max Ebert. Band iv. Bibliographie des Jahres 1927. $9\frac{1}{2} \times 6\frac{1}{2}$. Pp. iv+423. Berlin and Leipzig : de Gruyter, 1930. £2 7s.
- *Early Man in North-East Yorkshire. By Frank Elgee. $11 \times 8\frac{1}{2}$. Pp. xvi+259. Gloucester : printed for the author by John Bellows, 1930.
- *Forschungen zur Geschichte des Haushundes. Die Steinzeitrassen in Nordosteuropa. Von Dr. Otto Friedrich Gandert. 10×7 . Pp. v+93. Mannus-Bibliothek, nr. 46. Leipzig : Kabitzsch, 1930.
- *Weltgeschichte der Steinzeit. Von Oswald Menghin. 10×7 . Pp. xvi+648. Vienna : Anton Schroll, 1931. 36 RM.
- *Considérations sur certaines formes caractérisant l'âge du bronze de l'Europe sud-orientale. Par Catherine Dunareau-Vulpe. $9\frac{1}{2} \times 6$. Pp. iv+60. Rep. *Mélanges de l'école roumaine en France*, 1929. Paris : Gamber, 1930.
- *L'âge du fer dans les régions thraces de la Péninsule Balcanique. Par Radu Vulpe. $9\frac{1}{2} \times 6$. Pp. ix+178. Rep. *Mélanges de l'école roumaine en France*, 1929. Paris : Gamber, 1930.

*Sull' origine e l'evoluzione delle scuri di rame Carpato-Danubiane. By Ecaterina Dunareanu Vulpe. $11\frac{1}{2} \times 7\frac{3}{4}$. Pp. 181-211. Rep. *Ephemeris Dacoromana*, iv. Rome, n.d.

Roman Archaeology.

*Der Obergermanisch-Raetische Limes des Roemerreiches. Lieferung xlvii aus Band vi A. Strecke 13. Der Raetische Limes von der Württembergisch-Bayerischen Grenze bis Gunzenhausen und das kleine Kastell Unter-Schwaningen. Nach den Untersuchungen der Streckenkommissare Heinrich Eidam und Wilhelm Kohl; bearbeitet von Friedrich Winkelmann und Kurt Stade. $12\frac{1}{2} \times 9\frac{1}{2}$. Pp. 99. Berlin and Leipzig: Petters, 1930.

*Forschungen in römischen Britannien, 1914-1928. Von Sir George Macdonald. $10\frac{3}{4} \times 7\frac{1}{2}$. Pp. 85. Sonderabdruck aus dem xix Bericht der römisch-germanischen Kommission, 1929.

*The City Wall of Imperial Rome: an account of its architectural development from Aurelian to Narses. By Ian A. Richmond. $9\frac{1}{2} \times 6\frac{1}{2}$. Pp. xiv+279. Oxford: at the Clarendon Press, 1930. 42s.

Seals.

*The Rawlinson Collection of Seal Matrices [in the Ashmolean Museum]. By Francis Pierrepont Barnard. $9\frac{1}{2} \times 7\frac{1}{2}$. Pp. 8. Rep. *Bodleian Quarterly Record*, vol. vi, 1930.

Snuff-boxes.

*Tabatières boîtes et étuis. Orfèvreries de Paris xviii^e siècle et début du xix^e des collections du Musée du Louvre. Par Henri Nocq et Carle Dreyfus. $12\frac{1}{2} \times 9\frac{3}{4}$. Pp. xvii+59, with 90 plates. Paris: Van Oest, 1930.

Vikings.

*A History of the Vikings. By T. D. Kendrick. $8\frac{3}{4} \times 5\frac{1}{2}$. Pp. xi+412. London: Methuen, 1930. 18s.

Watchmakers.

*Old Watchmakers. London. Biographical Notices, &c. By Francis Buckley. $8\frac{1}{2} \times 5\frac{1}{2}$. Pp. 6. Privately printed, 1930.

Windmills.

*English Windmills. Vol. i. Containing a history of their origin and development, with records of mills in Kent, Surrey, and Sussex. By M. I. Batten, on behalf of the Society for the Protection of Ancient Buildings. $7\frac{1}{4} \times 4\frac{3}{4}$. Pp. xviii+128. Westminster: The Architectural Press, 1930. 5s. 6d.

Proceedings of the Society of Antiquaries

Thursday, 6th November 1930. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

Mr. J. W. Crowfoot, C.B.E., M.A., Local Secretary, read a paper on Early Christian architecture in Jerash, Trans-Jordan.

Thursday, 13th November 1930. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

Mr. W. A. Heurtley communicated a paper on excavations at Servia in Macedonia.

Thursday, 20th November 1930. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

Mr. H. J. F. Badeley, C.B.E., was admitted a Fellow.

Mr. R. G. Collingwood, F.S.A., read a paper on Roman objects from Stanwix and Thatcham (p. 37).

Mr. A. B. Yeates, F.S.A., exhibited four pieces of Roman pewter from Cambridge, Winchester, and the Wey at Guildford.

Mr. W. J. Andrew, F.S.A., and Mr. Reginald Smith, Director, read a paper on the Winchester Anglo-Saxon bowl (p. 1).

Thursday, 27th November 1930. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

The election by the Council of Brigadier-General Fane Lambarde as a member of the Council in the place of the late Dr. H. R. Hall was confirmed.

Mr. L. S. B. Leakey read a paper on the Palaeolithic cultures of Kenya Colony.

Thursday, 4th December 1930. Mr. C. R. Peers, C.B.E., F.B.A.; President, in the Chair.

The President referred to the death of Mr. Willoughby Aston Littledale, a former Vice-President, and the Fellows expressed their regret and sympathy by rising in their places.

Mr. D. A. Casey read a paper on the excavation of a castle at Lydney, Gloucestershire.

Dr. Cyril Fox, F.S.A., read a report on excavations in Kidwelly castle.

Thursday, 11th December 1930. Mr. C. R. Peers, C.B.E., F.B.A., President, and afterwards Mr. Reginald Smith, Director, in the Chair.

A letter was read from Mrs. Littledale thanking the Fellows for the message of sympathy sent to her on the death of her husband.

The President read a paper on recent discoveries in Ripon Minster and York Minster (p. 113).

Mr. C. T. Clay, F.S.A., exhibited an illuminated charter of Free Warren dated 1291 (p. 129).

Thursday, 15th January 1931. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

Mr. K. A. C. Creswell was admitted a Fellow.

Mr. Ralph Griffin, F.S.A., exhibited monumental brasses from Eaton Socon church, Beds., burnt in 1930.

Mr. W. J. Hemp, F.S.A., exhibited an illuminated pedigree of Sir William Meredith of Stansty, co. Denbigh, 1604.

The following were elected Fellows:—Mr. Herbert Caleb Andrews, Mr. Ian Archibald Richmond, Mr. William James Chance Quarrell, Mr. Percy Culverwell Brown, Mr. Basil Cozens-Hardy, Mr. John Francis Nichols, Mr. Edward Richard Henry Hancox, Rev. Canon Edward William Williamson, Capt. Herbert Oakes-Jones, and Mr. Robert Henry Teasdell.

Thursday, 22nd January 1931. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

The following were admitted Fellows:—Rev. Chancellor L. J. Hopkins-James, Canon E. W. Williamson, Mr. H. C. Andrews, Capt. H. Oakes-Jones, and Mr. W. J. C. Quarrell.

The following were appointed Auditors of the Society's accounts for the year 1930:—Col. F. W. Pixley, Mr. P. D. Griffiths, Mr. W. Longman, and Brig.-Gen. F. Lambarde.

Miss M. H. Longhurst, F.S.A., read a paper on the Easby Cross.

Mr. G. C. Dunning read a paper on the London basilica: recent excavations on Cornhill.

Thursday, 29th January 1931. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

Mr. J. F. Nichols was admitted a Fellow.

Dr. R. E. M. Wheeler, F.S.A., read a paper on the excavations at Verulamium.

Thursday, 5th February 1931. Mr. C. R. Peers, C.B.E., F.B.A., President, in the Chair.

Mr. Reginald Smith, Director, exhibited part of a Bronze Age hoard from Bexley Heath, Kent (p. 170).

Mr. Glen Taylor, F.S.A., exhibited the seals of the borough of Neath.

Mr. A. S. Kennard and Mr. F. McN. Rushforth exhibited and presented a plaster medallion of Arthur Ashpitel, F.S.A., died 1869.

The following were elected Fellows:—Rev. Henry Isham Longden, Major Max Teichman-Derville, Mr. Harold Idris Bell, Mr. Percy Charles Haydon Bacon, Mr. Arthur Hugh Wake Moore, Mr. Ralph Assheton, Mr. Percy Flemming, Mr. Benjamin Walker, Mr. George Edward Blundell, Mr. Walter Oliphant, and Mr. Louis Seymour Bazett Leakey.

